

So haute: two looks at the fantastic Yves Saint Laurent retrospective p40

# GUARDIAN

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Clowns, freaks, and acrobats  
are changing SF nightlife p14  
PHOTO BY TRACY BUGNI

## EDITOR'S NOTES

By Tim Redmond  
tim.redmond@sfbg.com

I was out of town the day Tom Ammiano appeared at his final meeting as a San Francisco supervisor. Too bad; I would have gone, no matter how busy I was, just to be a part of history.

I know that sounds silly. The Barack Obama inauguration will be part of history. The election of Harvey Milk was part of history. Ammiano's last day? Hey, the guy's moving on to Sacramento. Take a bow, everyone says thanks, and another local politician takes another political job. History?

Well, yeah, actually. Because when the history of progressive politics is written in this town (and I hope some other poor sucker takes on that job so I don't have to) Tom Ammiano will go down as a central figure in the movement that turned San Francisco around.

It's worth noting that the movie Milk, celebrating the life of the gay pioneer, opened around the same time Ammiano was clearing out his City Hall office. The connection goes deeper than the fact that they were both queer men fighting for basic human rights and dignity at a time when that was a huge uphill struggle.

Milk was part of an urban movement that came out of the 1960s and came of age in the 1970s that sought to wrest control of San Francisco from a cadre of military and big business leaders who had been running it since World War II. The agenda of the crew that we collectively refer to as "downtown" was turning the sleepy port city of the 1930s into the financial headquarters for Pacific Rim trade. They wanted San Francisco to be another Manhattan; they laid plans, they put the machinery in place — and they never asked the people who lived here whether that was the future we wanted.

Because all that downtown development meant higher rents, more evictions, gentrification,   
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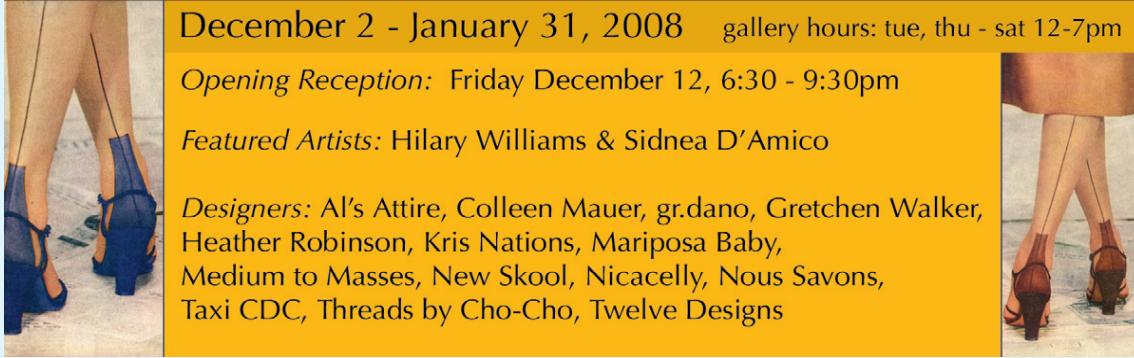
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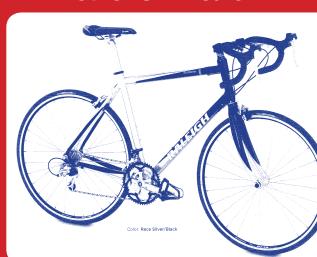


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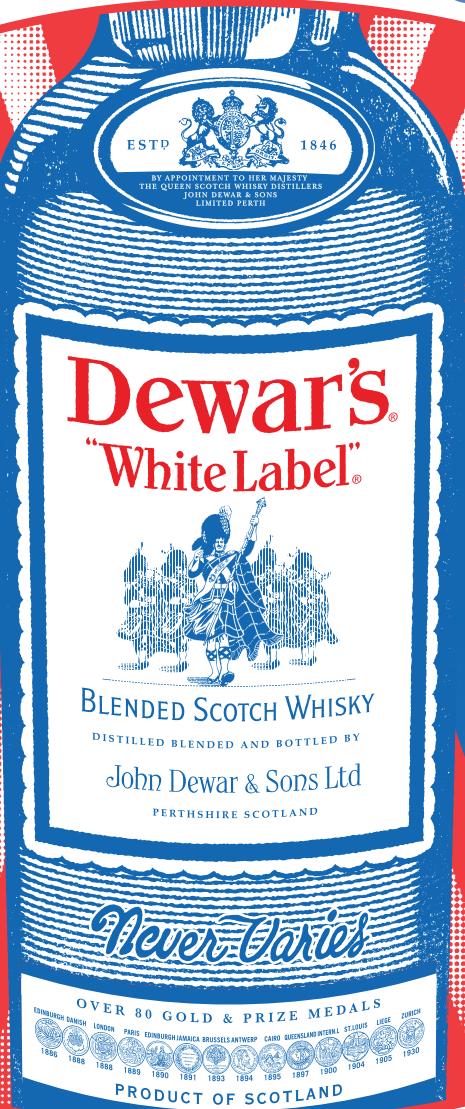
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RYAN ADAMS  
12/3 ORACLE Arena

NO AGE  
TITUS ANDRONICUS  
12/4 Rickshaw Stop

OURS  
12/5 Red Devil Lounge

THE MORNING  
BENDERS  
12/5 Rickshaw Stop

VON IVA  
12/5 CafÈ du Nord

THE STITCHES  
THE BODIES  
12/5 Thee Parkside

LOS LOBOS  
12/5-6 Fillmore

LOW VS DIAMOND  
BARCELONA  
LA ROCCA  
12/6 Independent



HANK IV  
MAYYORS  
TRADITIONAL FOOLS  
12/6 El Rio

JONATHAN RICHMAN  
12/7 Great American  
Music Hall

THE KILLERS  
DEATH CAB FOR CUTIE  
12/11 Fillmore

OZOMATLI  
12/11-14 Fillmore

MUDHONEY  
WOODEN SHIPS  
12/12 Independent



TOO SHORT  
12/12 Great American  
Music Hall

NINE INCH NAILS  
12/12 Fillmore



CSS  
NATALIE PORTMAN'S  
SHAVED HEAD  
12/12 Bimbo's

AGNOSTIC FRONT  
12/12 Thee Parkside

VEINNA TENG  
12/13 Palace of Fine  
Arts

PONTIAC  
EYES  
12/14 Hemlock Tavern

THE BLACK CROWES  
12/15-16 Fillmore

BOB HARP  
12/17 Elbo Room

LOQUAT  
BUILT FOR THE SEA  
12/18 Rickshaw Stop

HIGH ON FIRE  
DRUNK HORSE  
12/18 Great American  
Music Hall

METALLICA  
12/20 Oracle Arena



LIL' WAYNE  
12/23 Oracle Arena



TWO GALLANTS  
12/26 Fillmore



X  
12/26-27 Slim's

EDDIE PALMIERI &  
LA PERFECTA II  
12/26-31 Yoshi's



BLACKALICIOUS  
12/27 Fillmore

CRACKER  
CAMPER VAN  
BEETHOVEN  
12/27 Independent

WAYNE HANKOCK  
12/27 Uptown



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CORPORATION  
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PHIL LESH  
& FRIENDS  
12/30-31 Bill Graham  
Civic Auditorium

DENGUE FEVER  
1/2-3 Rickshaw Stop

SEAN HAYES  
12/7 Rickshaw Stop

ANGRY SAMOANS  
1/10 Bottom of the Hill

WILLIE NELSON  
1/16-20 Fillmore

RAZORLIGHT  
1/18 Independent

THE WALKMEN  
BEACH HOUSE  
1/21 Independent

SMOKEY ROBINSON  
1/24 Paramount Theatre

NOFX  
2/13 Fillmore

ANDREW BIRD  
2/19-20 Fillmore

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**GUARDIAN**  
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12.3.08

## Sensational trans-bashing at SF Weekly

By Robert Haaland, Cecilia Chung, Alexandra Byerly, and Tita Aida

**OPINION** *SF Weekly* published an article Nov. 26 with the headline "Border Crossers." The subhead explained the thesis: "Long rap sheet? No problem. Transgender Latina hookers in SF are successfully fighting deportation by asking for asylum."

The title successfully encapsulates the Jerry Springer-like journalism masquerading as a feature article in an alternative weekly in San Francisco. While I would normally just dismiss this as another example of how *SF Weekly* is turning into the *National Enquirer*, the article is important in that it reveals the intense discrimination transgender immigrant women who do sex work face in San Francisco — and unfortunately, quite possibly jeopardizes an incredibly essential legal protection.

The writer, Lauren Smiley, apparently believes she has unearthed a shocking secret: that transgender women may receive asylum in the United States based on intense discrimination in their home countries. So trans immigrants can avoid deportation even when they have been arrested for prostitution and have rap sheets.

As Smiley notes, immigration judges and asylum officers have the discretion to grant asylum when a transgender woman presents a showing of a well-founded fear of persecution based on gender identity. Even Smiley admits that transgender women face violence and intense discrimination in their home countries; however, what Smiley finds the most egregious is that some small subset of the asylum-seeking women have been prosecuted for sex work.

What Smiley single-mindedly ignores is the astonishing statistics that show an unemployment rate of more than 50 percent

CONTINUES ON PAGE 6 >>

## THIS MODERN WORLD

**THE BUSH YEARS: A LOOK BACK**  
AFTER THE TERROR ATTACKS OF 9-11, THE PRESIDENT RUSHED BACK TO THE WHITE HOUSE TO GIVE AN IMPROMPTU, UNSCRIPTED SPEECH TO THE NATION.

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IT WAS AN UNCERTAIN TIME, TO BE SURE...BUT AMERICANS NEVER FORGOT THEIR CORE VALUES.

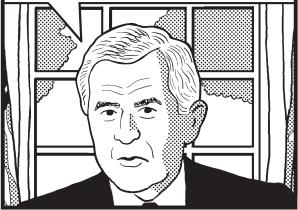
CHECK THIS OUT! THIS NUTCASE BLOGGER THINKS WE SHOULD SIMPLY DISREGARD HUMAN RIGHTS AND CIVIL LIBERTIES!

IF HE THINKS STALINIST RUSSIA WAS SO GREAT, HE SHOULD INVENT A TIME MACHINE AND GO LIVE THERE!



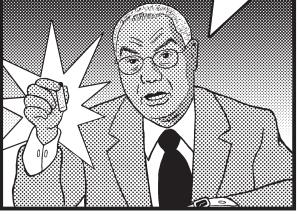
HE MADE IT CLEAR THAT THIS WAS NO TIME FOR PARTISANSHIP. HIGH-RANKING MEMBERS OF MY ADMINISTRATION HAVE ADVISED ME TO USE THIS TRAGEDY AS AN EXCUSE TO EMBARK ON A RECKLESS MISSION OF IMPERIAL HUBRIS.

I HAVE ASKED FOR THEIR IMMEDIATE RESIGNATIONS.



AND THE ADMINISTRATION NEVER WAVERED IN ITS COMMITMENT TO DIPLOMACY AND INTERNATIONAL COOPERATION.

--AND I WANT TO THANK OUR ALLIES FOR THEIR HELP IN DISCREDITING RUMORS OF WMD'S IN IRAQ, A COUNTRY WHICH POSES NO MORE THREAT TO US THAN THIS HARMLESS VIAL OF SALT!



by TOM TOMORROW

HIS MEASURED RESPONSE SET A TONE OF RATIONALITY FOR THE COMING YEARS.

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## LETTERS

### GOOD ENOUGH – OR SAFE ENOUGH?

As the ultimate act of accountability, I support your opinion that public servants should send their kids to public schools [Editor's Notes, 11/19/08]. But I think to expect the first African American family in the White House to send their two young girls to public school is unrealistic and myopic. It's not that public schools aren't good enough for the Obama girls, it's that they're not safe enough. It's easy to forget in our lefty bastion that white supremacists and Christian fanatics, convinced their president is a Muslim who "pals with domestic terrorists," are plotting to kill every member of the Obama family. Like it or not, the simple fact is that the Obama girls are safer in the cloistered confines of a private school.

Nicole Chettero

### 19TH CENTURY CAB BUSINESS

Thank you so much for the insightful and well-written piece about the taxi industry ["Taxi Merger," 11/19/08]. There is so much arcana in the taxi business that I stand in awe of anyone who can sort through it and come up with anything coherent.

Ultimately, it should be possible to hone it even further to its essentials as a 21st-century labor story, in which workers have been stripped of the basic rights and benefits they fought and died for in the late 19th and early 20th centuries, and must now start again from scratch. Rights and benefits such as the eight-hour day and 40-hour week, along with health insurance, social security, grievance procedures, and so forth are gone. The independent contractor scam strips workers of all these rights while demanding from them all the requirements of employment.

TURN

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## EDITOR'S NOTES

CONT»

budget deficits, too many cars, the death of small businesses ... and by the mid-1970s, the activists had figured out how to fight back. It started with electing supervisors by district so that big money didn't always carry the day.

Milk was elected supervisor as part of the progressive push that put George Moscone in the Mayor's Office. And if Moscone and Milk had lived, it's possible that the tide could have turned right then. But the assassinations derailed district elections, turned the city back over to downtown, and sentenced the San Francisco left to more than 20 years of tough political dark ages.

Ammiano got elected in that era, when the developers called all the shots, when tenants and environmentalists and neighborhood people were lucky to get two or three votes on the Board of Supervisors. His pro-tenant and anti-development proposals never even reached the desks of mayors who would have vetoed them anyway.

But he didn't give up, and in 1999, in the bleak days of the dot-com boom, he took on a long-shot campaign for mayor that, in one six-week period, reenergized the San Francisco left. With his help, district elections came back; and with his leadership, a decidedly progressive board took office in 2001. Living wage, sick pay, universal health care, bike plans, real estate transfer taxes, tenant protections ... these are all products of that change.

Ammiano was an odd sort of leader, someone with a sense of humor who didn't take himself anywhere near seriously enough. He would be the first to credit the movement, not the man — and he'd be right. But when we needed him, he was there. **SFBG**

## SF WEEKLY

CONT»

for transgender women of color, and perhaps even higher statistics for undocumented women in San Francisco. Instead of pointing to the well-documented obstacles transgender women face in employment, Smiley interviews one transgender woman who was able to get a job as evidence that transgender women really do not have to be "hookers" to survive. (Yes, she really did use the word "hookers".)

Without any context or analysis, Smiley quoted Dan Stein, president of the "Federation for American

Immigration Reform" (FAIR) as a credible critic of the practice of granting asylum to immigrant transgender women. The Southern Poverty Law Center recently officially designated FAIR as a hate group, but nowhere in her article does Smiley mention that the organization is considered one of the least trustworthy, if not laughable, sources for information on immigration.

What concerns me most is not the cheapness of the shot, but rather that — like so much sensationalist journalism — a piece like this gives fuel to right-wing activists like FAIR. Even Smiley notes that the Republican Party has included in its platform an end to the practice that has literally saved many lives.

What is even more astounding is that last year, Smiley received an award from the Gay and Lesbian Alliance Against Defamation for an article about how doctors were using a new treatment for transgender children so that they wouldn't develop into their biological sex until after puberty — which would give those kids the choice to transition later.

Yet in the Nov. 26 piece, when describing the landmark case of Giovanni Hernandez-Montiel, who was the first to get asylum based on gender identity, this award-winning writer frequently refers to Giovanni using the male pronoun "he." While I would not expect most journalists to give a nuanced perspective on Giovanni's gender identity, I do expect a journalist who has received an award from an LGBT media watchdog group to allow for a more fluid understanding of Giovanni's gender. I called Smiley and she acknowledged that she should have better described FAIR. When I asked her about the other problems, she simply said I should write a letter to *SF Weekly*.

In San Francisco, can't we expect and demand better? **SFBG** Robert Haaland is co-chair of *SF Pride at Work*, a LGBT labor organization. Alexandra Byerly is program coordinator, *EL-LA Program Para Trans-Latinas*. Nikki Calma is a member of the Commission of the Status of Women. Cecilia Chung is chair of the San Francisco Human Rights Commission

## PG&E

CONT»

it spent \$10 million to defeat a local public-power measure (which would have lowered electric rates and helped both small and large businesses, as well as consumers).

The supervisors ought to pass a resolution opposing the plan and City Attorney Dennis Herrera

should file a formal statement of opposition on behalf of the city.

In another front on another battleground, state assemblymember Tom Ammiano and state senator Mark Leno are introducing a joint resolution that would put the Legislature on record as supporting the legal challenge to the same-sex marriage ban, Proposition 8, and as raising concerns that the measure violates the equal protection and separation of powers safeguarded in the state constitution (see "Tyranny of the majority," 11/26/08).

Leno told us that the intent isn't to put pressure on the California Supreme Court, which will begin considering the case in January, but to make clear the Legislature's intent that substantial changes to the constitution such as this should go through the more cumbersome revision process.

Joining Leno and Ammiano in sponsoring the bill are Assembly Speaker Karen Bass and Assemblymember John Perez, and state senate president Darrell Steinberg and state senator Christine Kehoe. Leno said he expects others to sign on as well. It's a solid idea, and the Legislature should approve it. **SFBG**

## LETTERS

CONT»

### THE FIRST OPENLY GAY OFFICIAL

Great coverage of the upcoming film about Harvey Milk, a film I'm looking forward to seeing. Give credit, though, where credit is due. Harvey Milk is time and again erroneously referred to as the first openly gay elected official in the country — Bruce B. Brugmann makes this reference in his "I Remember Harvey" piece (11/19/08). This distinction rightfully belongs to a woman — Elaine Noble, an out lesbian who was elected to the Massachusetts House of Representatives in 1974.

### Lana Nieves

San Francisco

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Reeshemah Davis and the Buchanan YMCA board of managers are this week's AT&T spotlight community heroes and that's why AT&T is donating \$500 to The Buchanan YMCA.

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE



Car trouble: a congestion-pricing plan could reduce traffic jams in downtown San Francisco.

GUARDIAN PHOTO BY LUKE THOMAS



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#### IN THE BLOGS

**Pixel Vision** More great holiday shopping suggestions! Plus: porn goddess Lorelei Lee, sexy Gypsy food at Gitane, and a wintry Street Threads

**Noise** Wild Beasts' roar, Mickey Avalon's salami, Trans Am's end, New Wave City's Sweet 16, Marshall Jefferson's Body Heat

**Politics** Chevron's verdict, bike highs and lows, Mirant plant coverage

## Decongest me

### Congestion pricing could raise millions for the city and reduce traffic

By Sarah Phelan

> [sarah@sfbg.com](mailto:sarah@sfbg.com)

San Francisco could raise \$35 million to \$65 million for public transit improvements annually by charging drivers \$3 to cross specific downtown zones during peak travel hours, according to a San Francisco County Transportation Authority congestion pricing study.

The aim of those fees, SFCTA staffers say, is to reduce congestion, making trips faster and more reliable, neighborhoods cleaner, and vehicle emissions lower, all while raising money to improve local and regional public transit and make the city more livable and walkable — improvements they hope will get even more folks out of their cars.

London, Rome, and Stockholm

already have congestion pricing schemes, but plans to charge congestion fees in New York got shelved this July, reportedly in large part because of New Jersey officials' fears that low-income suburban commuters would end up carrying a disproportionate burden of these fees.

As a result of New York's unanticipated pressing of the pause button, San Francisco now stands poised to become the first city in the United States to introduce congestion pricing. But the plan requires approval from both local officials as well and the state legislature.

As SFCTA executive director Jose Luis Moscovich told the *Guardian* last week, "The state has

control over passage of goods and people. Therefore, if we want to restrict that in any way, e.g. charging a congestion fee, [we] have to get the state's permission."

If a congestion pricing plan is to go forward, it will need the support of Mayor Gavin Newsom. Wade Crowfoot, the mayor's climate change advisor, told us, "It's obvious that the mayor embraces the concept, as he laid out in his 2008 inaugural address."

But Newsom isn't signing the dotted line just yet. "The mayor wants to make sure that there are no negative impacts that would make people not want to come to San Francisco, or would harm low-income people who live in areas that are not served by public transit and have no other choice but to drive," Crowfoot said.

"We are encouraging the [Transportation Authority] to do vigorous public outreach so that no one feels blindsided," Crowfoot added.

But as SFCTA executive director Jose Luis Moscovich explained Nov. 25 to the supervisors, who also constitute the transportation authority board, even if San Francisco gets the legislative green light, it could take two to three years to implement a congestion pricing plan.

"We're not making a proposal," Moscovich said. "We're just showing the initial results of our analysis."

That said, it's clear Moscovich believes congestion pricing is feasible and would contribute to local, regional, and statewide transit goals.

CONTINUES ON PAGE 13 >

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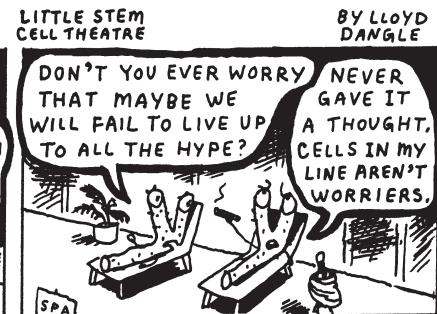
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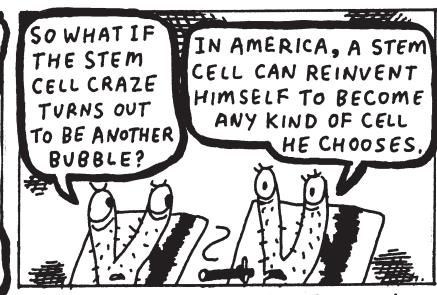
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## ALERTS

By Katie Baker  
alerts@sfbg.com

## WEDNESDAY, DECEMBER 3

## Spread the word

Project Censored, a research group that tracks under-reported issues in the media (see "Project Censored," 10/01/08), believes that "a free press and a well informed populace are crucial to a viable democracy." Join the Project Censored researchers and writers this Wednesday and learn about significant issues that haven't gotten the news coverage they deserve. Topics include "Billions of Dollars Lost in Iraq," "Dirty Wars in Latin America," and "Iraqi Deaths Caused By the US Occupation."

7 p.m., suggested donation \$15,  
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55 Eckley, Walnut Creek  
(925) 933-7850, www.projectcensored.org

## Exposing US war crimes

On the off-chance that you still have faith in America's military leadership, go see Pulitzer Prize-winning journalist Deborah Nelson discuss her book, *The War Behind Me: Vietnam Veterans Confront the Truth (Basic Books)*. Nelson believes the 2003 Abu Ghraib scandal is far from an isolated case perpetrated by a small group of rogue soldiers, and she reveals a massive cover-up of Vietnam-era war crimes that have remained hidden for more than 30 years in her book. Nelson will be joined by Jamie Henry, a veteran who spoke out against the atrocities he witnessed in Vietnam and testified at the Winter Soldier investigation in 1971.

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## SATURDAY, DECEMBER 6

## Gear up for winter

It's finally starting to get cold outside. Help those in need stay warm by distributing Warm Wishes backpacks to 5,000 homeless men, women, and children around the Bay Area. Warm Wishes, an organization that distributes backpacks filled with new gloves, socks, scarves, and holiday cards crafted by local elementary school students every winter, also accepts donations of money via its Web site. Donation assembly 8 a.m., distribution 11 a.m.

Unity in Marin  
600 Palm Drive, Novato  
(415) 472-0211, www.warmwishes.org

## Asian-American art, remixed

Want to absorb some culture, political history, and alcohol all in one place? Celebrate the opening of "transPOP: Korea Vietnam Remix" with a party complete with Campari cocktails and entertainment by Thomas' Apartment, a Vietnamese alternative-rock-pop group. TransPOP is art with a political, social, and cultural message: the exhibit features artists from Vietnam and Korea whose work focuses on the contemporary relationship between Korea, Vietnam, and the United States, as well as multicultural representations of modernity and popular culture.

8 p.m.–11 p.m., \$15  
Yerba Buena Center for the Arts  
701 Mission, SF  
(415) 978-2787, www.ybca.org

## Model for climate change

This December, world leaders will meet in Poland at the UN Climate Change Conference to discuss the next steps in tackling global warming. If you want to help send a message to President-elect Obama that the American people support strong action on global warming, visit Crissy Field Dec. 6, the International Day of Action for Climate Solutions, and take part

in a massive group photo shoot in front of the Golden Gate Bridge. The next day, Greenpeace activists will deliver the photos to climate negotiators in Poland.

12 p.m., free  
Crissy Field, Mason and Halleck, SF  
members.greenpeace.org/event/view/3057

## Kick it up a notch

Sometimes you have to make lemonade out of lemons. Come hear chef Laura Stec and meteorology professor Eugene Cordero discuss the findings of their new book, *Cool Cuisine: Taking the Bite Out of Global Warming* (Gibbs Smith), which claims global warming could be one of the best things to happen to the culinary world in a long time. The class will include taste tests, mini culinary "how-to" demonstrations, and a medley of delicious and informative exhibits.

7 p.m.–9 p.m., free  
Ecology Center  
2350 San Pablo, Berk.  
(510) 548-3402, www.ecologycenter.org

## SUNDAY, DECEMBER 7

## Bikes, Beer, and Brass

Even non-bikers should check out San Francisco Bicycle Coalition and Rickshaw Bagworks' 13th annual Winterfest Auction, Art Show, Party, and Fundraiser. Attendees get two free New Belgium beer tickets and can bid not only on bikes and bike gear, but on paintings by local artists, crafts like the "SF bike quilt," made by creative cyclists, and gift certificates from restaurants and the like. Brass Mafia, a local New Orleans-style marching band, will perform.

6 p.m.–10:30 p.m., \$40 for non-SFBC members, \$15 for members  
SOMArts, 934 Brannan, SF  
www.sfbike.org/winterfest **SFBC**

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## Congestion CONT.»

### TOO MANY PEOPLE

With San Francisco planning to accommodate 150,000 new residents and 230,000 new jobs over the next 25 years, Moscovitch's principal transportation planner, Zabe Bent, outlined four scenarios last week that would mitigate impacts in already congested areas.

These scenarios involve a small downtown cordon, a gateway fee with increased parking pricing downtown, a double ring that combines gateway crossings with additional fees downtown, and a cordon that imposes fees on crossings into the city's northeast corner. (See [www.sfmobility.org](http://www.sfmobility.org) for details, including maps of the four possible zone scenarios.)

It seems likely the SFCTA will pursue the double ring or northeast cordon option.

As Bent told the board, "If the zone is too small, people will drive around it. And drivers within the zone could end up driving more, thereby eroding anticipated congestion benefits."

But all four scenarios aim to alleviate an additional 382,000 daily trips and 30 percent extra time lost to traffic congestion that would otherwise occur by 2030, according to SFCTA studies.

**"Even if everyone converted to a Prius, the roads would still be congested."**

Zabe Bent

"We won't reach environmental goals through clean technology alone," Bent explained. "Even if everyone converted to a Prius, the roads would still be congested."

Observing that it already costs at least \$4 to get into the city by car — on top of \$2 per gallon for gas and high parking fees — Bent argued that congestion, which cost the city \$2 billion in 2005, reduces San Francisco's competitiveness and quality of life.

Stockholm raised \$50 million a year and reduced congestion by

22 percent with congestion fees, while London raised \$200 million a year and reduced congestion by 30 percent.

In San Francisco, the SFCTA used computer models to determine that by charging \$3 per trip at peak hours, the region would get maximum benefits and minimum impacts.

Discounts would be available for commercial fleets, rentals, car shares, and zone residents, Bent said, with toll payers getting a \$1 "fee-bate" and taxis completely exempt.

As Moscovitch noted, "Taxis are viewed as an extension of the public transit system."

### BIG BUSINESS GRUMBLING

With concerted public outreach scheduled for the next two months, and business groups already grumbling about even talking about any increases to the cost of shopping and commuting with the economy in meltdown, Moscovitch warned the supervisors not to wait until after the next economic boom hits, before planning to deal with congestion.

"Now is the right time to study it, but not implement it yet," Moscovitch said.

Kathryn Phillips of the Sacramento-based Environmental Defense Fund told the Board that in Stockholm, public support grew to 67 percent once a congestion fee was in place.

People saw that it reduced congestion, provided more public transit services, and made the city more livable and walkable," Phillips said.

BART director and Livable City executive director Tom Radulovich believes that free downtown transit would make the fees more palatable. "Fares could be collected when you get off the train if you travel outside of the zone," Radulovich said.

Noting that BART is approaching its limits, Muni Metro needs investments, and parking fees are an effective tool for managing congestion, Radulovich added. "Congestion pricing's main criteria should not be to make traffic move faster. I don't want to create more dangerous streets, but generally speaking, I think that plan is on the right track."

As for fears that San Francisco's plans could tank at the state level because of concerns about working-class drivers being unfairly burdened, Radulovich noted that SFCTA studies at Doyle Drive determined that only 6 percent of peak hour drivers are low-income.

"The vast majority are earning more than \$50,000 a year," Radulovich said. "And since the number of low-income drivers is very

small, they could be given discounts. The real environmental justice issue here is what current congestion levels are doing to people living downtown, who are mostly low-income. They put up with inhumane levels of traffic and congestion, which affects the health and livability of their neighborhoods."

Dave Synder, transportation policy director for SPUR (San Francisco Planning and Urban Research Association), said he believes the regressive tax argument is a misleading attack.

"The truth is, that without the revenues this program will bring, the MTA will have to cut service for poor people, not increase service to meet increased demand for people who can no longer afford to drive," Synder told us.

But several local business groups are claiming that San Francisco doesn't have a congestion problem compared to European cities.

Ken Cleveland of San Francisco's Building Owners and Managers Association, said he believes that reports of congestion in San Francisco "are more hype than reality."

"We have no problem compared to London, Rome, and Stockholm," Cleveland said. "Congestion fees may work when you have a huge city with millions of people crammed in, like in London, Manhattan, Rome, but not in San Francisco."

Cleveland urged a hard look at what this increase means for people who drive now. "Fees of \$160 a month would be a "real hit" on the middle and working classes, he said.

Jim Lazarus of the San Francisco Chamber of Commerce said he opposed a local cordon, but supports a regional congestion pricing program. "Look out the window at 10:45 a.m., and you'll see that there is no congestion on Montgomery and Pine," Lazarus told us, noting that unlike London, which covers 600 square miles, San Francisco only has a 49-square-mile footprint.

"If you decide not to go into downtown London, the odds are your taxes, jobs, and revenues will still go into London's coffers," he said. "That's not the case in San Francisco. So from a small business point of view, it doesn't make sense."

Bent says the SFCTA's study provides numbers that are irrefutable, in terms of showing how travel times are impacted by congestion, during peak hours. "We're talking about modest improvements in speed, but significant improvements in travel time," Bent said.

The proposed fees won't affect shoppers, museum-goers, or those

going out at night, but would benefit all users of the public transit system, Moscovitch said.

"We're not designing for London, we're designing for San Francisco," Moscovitch told the *Guardian*. "And this is not an anti-automobile program. This is an effort to achieve a balanced transportation system."

With the congestion fee revenue reinvested in transportation infrastructure, Moscovitch adds, public transit will be less crowded, and provide more frequent, faster service.

"It all makes perfect internal sense: folks with the least resources are likely to benefit the most," said Moscovitch, who predicts that San Francisco will agree on some form of congestion pricing.

"The mayor wants to be seen as a leader in initiating climate change commitment, and transportation is one of the first ways to achieve this," he said. "Especially since 50 percent of San Francisco's greenhouse emissions occur during peak hour travel."

"We're trying to change behavior, not just engineering. We don't want people in cars. ... For every pollution-free Prius, you have diesel buses and older cars sitting in traffic idling, essentially eroding any benefits. The best way to optimize results is to get some cars out of the peak hour."

Sup. Jake McGoldrick, who is president of the SFCTA board and has supported the congestion fee-pricing system since it was implemented in London, said that "business will have to step up [and] make a willing suspension of disbelief to see that enhanced mobility will enhance business opportunities."

"There will be no need to get mauled at the mall," McGoldrick predicts. "San Francisco has wonderful things to offer, not just a sterile, homogenous, single-purpose environment. You can't match museums and cultural amenities out at the malls. San Francisco is a cultural center, not just a strip mall."

McGoldrick, who is termed out in January, said that the new Board "will lean very positively toward doing this." He added that state representatives, including Sens. Leland Yee and Mark Leno and Assembly Members Fiona Ma and Tom Ammiano "will see the benefits."

"They should be willing to carry the banner because of the long term benefits for their grandchildren," McGoldrick said.

(The Board will consider the congestion pricing scenarios and impacts Dec. 16. See [www.sfmobility.org](http://www.sfmobility.org) for details of public workshops and meetings.) **SFBG**

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—from "I want to be a porn star when I grow up: Meet Lorelei Lee" by Justin Juul, posted in the Pixel Vision blog

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By Steven T. Jones

steve@sfbg.com

The circus doesn't come to San Francisco, but its performers do, sexy and talented dreamers who bring a creative energy that has transformed the city's nightlife and counterculture. Spinning aerialists and dancing clowns now proliferate at clubs and parties, and their number has more than doubled in recent years.

They come from towns across the country — often via Burning Man, where they discover their inner performers, dying to burst out, and other kindred spirits — to a city with a rich circus tradition, which they tweak and twist into something new, a hybrid of the arts and punk sideshow weirdness. It's the ever-evolving world of Indie Circus.

One of the biggest banners these performers now dance and play under is Bohemian Carnival, which draws together some of the city's best indie circus acts, including Vau de Vire Society, the clown band Gooferman, and Fou Fou Ha, acts that fluidly mix with one another and the audience.

Last Saturday, as families across the country shopped and shared Thanksgiving leftovers, this extended family of performers rehearsed for that night's Bohemian Carnival. Fou Fou Ha was in the Garage, a SoMa performance space, working on a new number celebrating beer with founder/choreographer Maya Culbertson, a.k.a. MamaFou, pushing for eight-count precision.

"Do it again," she tells her eight high-energy charges, who look alternatively sexy and zany even without the colorful and slightly grotesque clown costumes they don for shows. I watch from the wings as they drill through the number again and again, struck by how the improvised comedy at the song's end changes every time, someone's new shtick catching my eye and making me smile.

"That's what we love the most, the improv element to it," Culbertson tells me. "We see how far you can take it and not break character."

As Fou Fou Ha wrapped up and headed home to get ready for the show, Gooferman and Vau de Vire were just starting to rehearse and set up over at the party venue, DNA Lounge. Reggie Ballard was up a tall ladder setting the rigging, the dancers stretched, Vau de Vire co-founder Mike Gaines attended to a multitude of details, and Gooferman frontmen Vegas and Boenobo the Klown played the fools.

"I feel like I'm on acid," Vegas said evenly, his long Mohawk standing tall.

"Are you?" Boenobo said, perhaps a little jealous.

"No, I wish," Vegas replied. "But that's why it's weird."

"Huh," Boenobo deadpanned. "Weird."

Fucking clowns. I decide to chat up a dancer, Rachel Strickland, the newest member of Vau de Vire, who stretched and unabashedly changed into her rehearsal clothes as she told me about why she moved here from North Carolina in July 2007.

"I waited a long time for this. I always knew I wanted to come to San Francisco and work on the stage, doing something in the line of Moulin Rouge, with the costumes and that kind of decadence and debauchery," Strickland said, oozing passion for her craft and the life she's chosen, one she said has met her expecta-

# Cue the clowns

## San Francisco's burgeoning indie circus scene revives and updates an old-time antidote for trying times

tions. "I danced as much as I could my whole life and I have an overactive imagination, so it's hard to shock me."

Not that Vau de Vire hasn't tried. Shocking people out of their workaday selves is what the performers try to do, whether through vaudeville acts, dance routines, feats of skill, or just sheer sensual outlandishness. Vau de Vire choreographer Shannon Gaines (Mike's wife of 19 years) also teaches at the local indie circus school Acrosports and, with beatboxer and performance artist Tim Barsky, directs its City Circus youth program, which combines hip hop and other urban art forms with circus.

Gaines has been a gymnast and dancer all her life, skills that she's honed into circus performances she does through five different agencies, often doing corporate events "that involve

arrived here from Europe — where circus traditions are strong — and the local, organic Pickle Family Circus was born.

Wendy Parkman, now a board member at San Francisco Circus Center, the circus school she helped develop in conjunction with the Pickles and legendary performer Judy Finelli, worked for both circuses and described how they derived from San Francisco's vibrant arts scene and its history of grassroots activism.

"It was just a wonderful, spontaneous bubble, a renaissance of circus activity," Parkman told the *Guardian*. "It was an outgrowth of the fabulous '60s and the involvement of people with community and politics and art."

Parkman and many others trace the local lineage of a renaissance that came to be known as New Circus back to the San Francisco Mime

and the Pickle Family Circus reached out to working class neighborhoods in San Francisco, where they would do parades and other events to entertain the people and generate interest in the circus.

"It was happy, healthy, and accessible to people of all ages, classes, and backgrounds," said Parkman said, who noted that things began to change in the 1980s as funding for the arts dried up and Pickle hit hard times.

"The Pickle Family Circus was a grassroots circus that was part of a real renaissance. Unfortunately, it didn't go very far," Dominique Jando, a noted circus historian who has written five books on the circus and whose wife teaches trapeze at the Circus Center, told the *Guardian*.

Still, the Pickle legacy lives on in the Circus Center and Acrosports, making San Francisco and Montreal (birthplace of Cirque du Soleil, whose influence has also propelled the indie circus movement) the two major hubs of circus in North America. Unlike Europe, Russia, and China, where circus training is deeply rooted and often a family affair passed from generation to generation, Jando said, Americans don't have a strong circus tradition.

"We are really the poor children of the circus world. There is not the same tradition of circus here that there is in Europe," said Jando, a native to France who now lives in San Francisco. "Learning circus is like ballet, and it's not really in the American psyche to work and train for seven years for a job that offers modest pay."

Homegrown spectacles like Ringling Brothers and Barnum & Bailey Circus commercialized the circus and transformed it into the three-ring form that sacrificed intimacy and the emphasis on artistry and narrative flow. Traditionally in Europe, the clowns and music structured a circus performance, with the punctuation and interludes provided by the acrobats and other performers of the circus arts.

"It's the superhuman and the supremely human, who are the clowns," is how Raz defines circus. "Clowns are becoming more central to the circus, the supremely human part, and that has a lot to do with our times."

Raz, Jando, and Parkman all pointed to the sterile excesses of the televised, digitized, Twittering, 24/7 world we live in as feeding the resurgence of circus. "It points to a demand by the audience to see something more down to earth and real," Jando said. "There is a need to go back to basics."

"It's a response to the overly technological world we're living in. People want to go back to what the human body can do and be in the same place as the performers," Parkman said. "One of the concepts of the Pickles was that it was drawing on the European model. I'd say what's going on now in San Francisco is an offshoot of what the Pickles did."

Raz said the rise of Indie Circus and its influence on the local arts scene is consistent with his own experiences as an actor and clown. He used to keep two resumes, but performers today are often expected to be steeped in both disciplines, letting one inform the other and opening up new forms of creative expression.

"That melding that you're looking at, from the club scene to Burning Man, is seeping into a lot of the world," Raz said. "Circus is very much a living art form."



Boenobo the Klown, frontman for the clown band Gooferman, is a driving force behind the Bohemian Carnival and an even bigger circus spectacle in the works, Metropolis. | PHOTO BY TRACY BUGNI

wearing a few more clothes" and other more conventional performances.

"The other seems like work to me. But this," she said, a wry smile coming to her lips, "is like dessert. This is what excites me."

She's not the only one. With their growing popularity, San Francisco's indie circus freaks are juggling an increasingly busy schedule and developing even bigger plans for the new year, including a national tour and an extravaganza called Metropolis that would reinforce San Francisco's reputation as the best Big Top in the country.

As Boenobo told me, "It's a moment in time when there's something big developing in San Francisco."

### MIMES AND PICKLES

The circus arts are ancient, but San Francisco's unique role in morphing and perpetuating them trace back to the 1970s when Make-a-Circus

Troupe, which in 1959 started doing political theater that incorporated comedy (or more specifically, *Commedia dell'Arte*), music, farce, melodrama, and other aspects of clowning.

"It really started with the San Francisco Mime Troupe, and it flourishes here because of the rich arts culture that we've always had here," Jeff Raz, a longtime performer with both original SF troupes who started the San Francisco Clown Conservatory and recently had the title role in Cirque du Soleil's *Corteo*, told the *Guardian*.

"San Francisco felt like a place where things could happen that were socially and politically relevant," Parkman said. "Circus has always been a people's art form. It's a great way of getting a lot of people involved because it takes a lot of people to put on a show."

Perhaps even more relevant to the current indie circus resurgence, both Make-a-Circus

Somehow," Jando said, "it has become a sort of counterculture on the West Coast."

### INDIE, THE NEW NEW CIRCUS

Boenobo and Vegas haven't done any real training to become clowns. They're performers who use the clown shtick to build a fun and fantastical world off their solid musical base.

"There has to be whimsy. People take themselves so seriously," Boenobo said, noting that it was in response to the serious-minded Winter Music Conference in 2001 where he had the idea of having the members of his new band, Gooferman, dress as clowns. It was a lark, but it was fun and it stuck, and they've been clowns ever since.

"The clown thing floats my boat. It is a persona I really dig. And the band kicks ass. We're all just super tight. The Bohemian Carnival is just a bunch of friends, like a family ejected out of different pussies," he said.

The band does kick ass. Setting aside the clown thing, their tunes are original and fun, evoking Oingo Boingo at its early best, particularly since the summer, when Boenobo and Vegas brought in a strong new rhythm section. But it's the collaboration with Vau de Vire and the other groups that round out Bohemian Carnival and really bring it to life.

"People say it just blew my mind, and that is the immortality of it," Boenobo said. "It's super-fucking gratifying, really. It's just stupid."

They performed last month at the Hillbilly Hoedown inside a giant maze made of hay bales in Half Moon Bay, with the clowns and circus performers creating a fantastical new world for the partygoers. As Gooferman played, Shannon broke the rules and danced atop a hay bale wall behind the band, conveying pure danger and backwoods sex appeal.

"The Gooferman character is called Bruiser or Shenanigans," Shannon said of her performer alter egos. "She does the things that you'd get kicked out of a party for, but I can get away with it."

She considers herself more of a "fluffer" than a dancer, and while Gooferman plays, she gets the band and crowd charged up by pushing the limits of silliness and composure herself and seeing if they'll follow. "So they're thinking, wow, if she can do that, I can do all kinds of things."

Their world not only includes practitioners of circus arts (contortionists, aerialists, trapeze artists, clowns, and the like), but also the fashion scene (including outlandish local designers such as Anastasia), painters, sculptors, dancers, actors, fire artists, and DJs like Smoove who bring a certain zany flair to the dance parties.

"It's hybridized. So it's not just circus arts with some musical backing," Boenobo said. Instead, it creates a fun and whimsical scene that makes attendees feel like they're part of something unusual, fun, and liberating. "Immersion is very important."

That's why the Bohemian Carnival and its many offshoots try to break down the wall between the performers and the audience, who often show up in circus or Burning Man styles, further blurring the borders.

"When you break down that big third wall, there's no pretense," Mike Gaines said. "It's really about the party and the community."

Clowns circulate in the crowd, interacting with the audience while aerialists suddenly

start performing on ropes or rings suspended over the dance floor. It draws the audience in, opens them up, makes them feel like they're part of something.

"All of the sudden, people get to realize the dream of running away with the circus, but they get to leave it at the end of the night," Boenobo said with a wink, "which they generally like."

"The line of where circus starts and ends has been blurred," said kSea Flux (a.k.a. Kasey Porter), an indie circus performer who earlier this year started Big Top Magazine ([www.bigtompazine.com](http://www.bigtompazine.com)) to chronicle the growing culture. "I love the old-school circus, but as with everything, it needs to be able to evolve to continue to grow."

When he joined the indie circus movement five years ago, performing with the Dresden Dolls, Flux said it transformed his life. He quit his corporate job and started developing his art and trying to make a living in the circus arts, including promoting the culture through the magazine.

"I found the circus and was completely filled with a new life," Flux said, noting that it was through his long involvement with Burning

and eventually was hired by the Cole Brothers Circus in 2006 to do aerial acrobatics and hooping. Founded in 1882, Cole is a full-blown circus in the Ringling Bros. tradition, with a ringmaster, animals, and trained acrobats. Shredder toured 92 cities in 10 months until she felt the creativity and joy being snuffed out by the rote repetition of the performances.

"We did the exact same show everyday. It was like *Groundhog Day* but worse; same show, different parking lot," said Shredder, who later that Saturday night did a performance with more than a dozen hula hoops at once. "Then I heard about Vau de Vire through some fellow performers and I just heard they were doing really well and I wanted to be with a group like that ... I was just so happy that they were willing to help me design my vision as an artist."

### COMING TOGETHER

The Bohemian Carnival name and concept was actually an import from Fort Collins, Colo., where Mike and Shannon Gaines created the Vau de Vire Society as part of the performance and party space they operated there in a 100-year-old church that they purchased.

Mike's background was in film; Shannon was a dancer; and the world they created



Vau de Vire Society is a large ensemble that includes dance and circus acts and ranges from newcomers like Rachel Strickland (second from left) to longtime local performers like Tiffany Parrish (second from right), formerly of the groups Xeno and Awd. | PHOTO BY TRACY BUGNI

Man that he was exposed to the circus scene. "I think Burning Man gives a platform for it. People get stuck in their jobs and there's this great week when you can let go and be what you want to be."

That's also how the talented aerialist and hooper who calls herself Shredder got into this world, which she's now explored in both the traditional circus and the indie variety, preferring the latter.

"I didn't even know it was possible, but I just love it," said Shredder, who worked as a firefighter, EMT, and environmental educator before getting into performing through Burning Man, where Boenobo set up the Red Nose District in 2006 for all the many offshoots of the indie circus world that attend the event.

Shredder developed hula hoop and aerial routines, training hard to improve her skills

for themselves was decidedly counterculture. So was their space, the Rose Window Experimental Theater and Art House, which they operated from 1997 to 2001 and lived in with 20 of their bohemian friends.

"It allowed us to really get to know ourselves. We had all day to just rig up any kind of performance we could imagine," she said. "If you had a crazy idea, you could just come on over at 3 a.m. and do it."

Their signature events were themed parties that would open with performances of about 30 minutes, usually combining music, dance, and performance art, followed by a dance party that was essentially an all-night rave. Initially the performances just drew off of the creativity of their friends, including those Shannon danced with. The themes were often risqué and sometimes included nudity.

### UPCOMING INDIE CIRCUS EVENTS

#### DEC. 5-6

**Acrosports Winter Cabaret**  
639 Frederick, SF  
8 p.m., \$5-\$15  
[www.citycircus.org](http://www.citycircus.org)

#### DEC. 12

**Auditions for Acrosports' City Circus**  
Call (415) 665-2276, ext. 103 for appointment

#### DEC. 12-14

**Frolic: CircusDragBurlesque Festival**  
Featuring Fou Fou Ha, Anna Conda, and more  
CounterPULSE  
1310 Mission, SF  
8 p.m., \$100  
[www.counterpulse.org](http://www.counterpulse.org)  
1-800-838-3006

#### DEC. 20

**Open House and Holiday Carnival**  
San Francisco Circus Center  
755 Frederick, SF  
10 a.m.-4 p.m., free  
**Pratfalls and Rising Stars**  
7 p.m., \$12 adults, \$8 children  
San Francisco Circus Center  
Tickets and info at [www.circuscenter.org](http://www.circuscenter.org)

#### DEC. 20

**Storytime Festival, featuring Vau de Vire Society**  
4-7 p.m., "Tales of Enchantment," (G-rated show)  
8-11 p.m., "Storytime for the Inner Child," (R-rated show)  
\$30-\$50  
Palace of Fine Arts  
3301 Lyon, SF  
[www.storytimefestival.org](http://www.storytimefestival.org)

The performances evolved over time, bringing in talent such as Angelo Moore of the band Fishbone, who is still a regular part of their crew. They were all attracted to the freaky side of performance art, which drew them toward sideshow, vaudeville, and circus themes and expanding what was technically possible. "We ended up getting a rigger in and just flying around the theater," Mike said.

In 2000, they did their first Bohemian Carnival event. "That's when we started dabbling in the circus," Mike said.

While the events gained regional acclaim in newspapers and were supported by notables figures, including the town's mayor, there was a backlash among local conservatives, including some who objected to how a traditional church was being used for raves by these bohemian freaks.

In 2001 they decided to search for a new home. "We looked around for the place that would be most accepting of what we were doing," Mike said.

San Francisco was known to be accepting of their kind, and there were groups here that were edging toward similar kinds of parties, including Infinite Kaos and Xeno (and its predecessor, Awd), as well as the band Idiot Flesh, not to mention the more serious circus being done at the Circus Center and Teatro Zinzanni.

CONTINUES ON PAGE 16 >

## CLOWN'S EYE VIEW

I've been following Indie Circus for years, intending to add it to the profiles of various Burning Man subcultures (see [www.steventjones.com/burning-man.html](http://www.steventjones.com/burning-man.html)) that I've written for the *Guardian*, but my reporting on this story began in May. And at the suggestion of Gooferman frontman Boenobo the Klown, I decided to start from the inside and let him turn me into a clown.

As makeup artist Sharon Rose transformed me into a happy clown backstage at DNA Lounge, I asked Boenobo what I should do (besides interview people). We just needed to clown around, keep the drunks from crowding the performers, help clear the stage between acts — whatever needed doing. "We're the scrubs," he told me, clown-to-clown.

As we spoke, the acrobats stretched, a corpse bride goofed off as she prepared for her aria, members of the Extra Action Marching Band started to slink in, clowns applied their makeup, and female performers occasionally came back from the stage and whipped off their tops.



**The Guardian's Steven T. Jones (the clown on the right) interviews Melissa Casteneda of Fou Fou Ha.**  
PHOTO BY NEIL MOTTERAM

When Gooferman went on, I still didn't know what I was supposed to be doing, so I stood next to the stage, watched, and awkwardly tried to be a little goofy in my dancing. A tall, beautiful blond woman stood next to me, catching my eye. She was apparently alone, so after a couple songs, during a lull, I asked her, "So, do you like clowns?"

"I am a clown," she said with a grin.

"Really?" I said. "You don't look like a clown."

"But I am," she said. "I even do clown porn."

She turned out to be 27-year-old porn star Hollie Stevens, who told me she "grew up as a clown" in the Midwest before moving to California and getting into porn seven years ago. She even starred in the film *Clown Porn* and still sometimes dons the red nose and face paint for her public appearances, usually just for her own amusement. Stevens once appeared on the *Jerry Springer Show* as a clown, even getting into the requisite fight on stage with a friend.

"Clowns, you either love them or you hate them," she said, and she loves them.

I asked why she was there and she said that she'd come to see Boenobo. They had talked but never met, and shared a sort of mutual admiration. It was a clown thing. Clowns ... they get all the hot chicks.

While we talked, an acrobat worked the pole on the stage, followed by an aerialist performing above the dance floor, one scene woven seamlessly into the other. The clowns of Gooferman puttered around the stage, removing equipment to get ready for the next act, flirting with the girls, trying to scam more drink tickets, or simply entertaining others and themselves.

The life of a clown is rarely dull. (**Steven T. Jones**)

Circus CONT'D

"San Francisco, in this country, is a real hotbed for circus. So we were like, 'Now we can bring in legitimate circus performers,' Mike said. Shannon got a job teaching at Acrosports, allowing her to be immersed full-time in her art and to help grow her community.

Serendipitously, in August 2001, indie rocker Boenobo of the band Chub — a funky ska outfit whose members would wear different costumes to each of their performances — formed Gooferman, which wasn't originally the clown band it is today: "The idea was you had to be in a costume and you had to be stoned." They morphed into a full-blown clown band, and began collaborating with circus performers.

"But it never coalesced until recently," Boenobo says.

That process probably began around Halloween 2004 at the Vegoose Festival in Las Vegas, when Vau de Vire Society was asked to fill eight hours' worth of programming and turned to their San Francisco brethren for help, Mike said. They drove or flew about 100 people to the event.

It was also the year Boenobo staged the GoofBall in San Francisco, drawing together a variety of entertainment that helped change the nature of the traditional dance party. Perhaps not coincidentally, it was also the year that reviled President George W. Bush won a second term and when longtime Burning Man artists staged their ill-fated revolt against the event (see "State of the art," 12/10/04).

"When people get too serious, they need this shit even more," Boenobo said of the increasingly irreverent, naughty, and participatory parties he was throwing.

Meanwhile Fou Fou Ha was developing its act. Culbertson and Raymond Meyer were waiting tables at Rose Pistola in 2000 and decided to put their big personalities to work for them, bringing in other performers such as Slim Avocado and setting up routines to perform at CellSpace and other venues.

"We're sort of like the children of Cirque du Soleil in a way, but we wanted to give it an edge," Culbertson said. "It's sort of like the second wave vaudeville ... now with more of a rock edge."

Fou Fou Ha's shows play off the dark and surreal kind of performance that is more European than American, a style Culbertson was exposed to while studying choreography during her Fulbright scholarship in Holland in the late 1990s. When she returned to the United States in 2000, "I wanted to form a [dance] company." But she wanted it to be fun. "People really like the idea of serious dance combined with comedy, where you can fall out of your pirouette," she said.

"We're kind of like guerilla circus," Slim, a trained ballerina, said. "It's a whole new movement. It's like '30s cabaret, but edgier."

Boenobo started the Red Nose District on the playa at Burning Man in 2006, drawing together his Bohemian Carnival friends, a local group of stilt-walkers known as Enlightned Beings of Leisure, installation artist Michael Christian's crew from

the East Bay, the Cirque Berserk folks from Los Angeles, and others from the growing circus world.

"It's a safe environment to be and do what you want," Gaines said of Burning Man, noting how those breakthroughs on the playa then come back home to the city. And that ethos carries into Vau de Vire, which is truly a collective of like-minded friends, one that eschews hiring outside performers for their shows. "They're all just part of it," he said.

What they're all part of — Vau de Vire, Gooferman, Fou Fou Ha, and the rest of the Indie Circus folk — has begun to make a strong imprint on San Francisco nightlife and counterculture. From a performer's perspective, Boenobo said, it feels good. "Our local family is super comfortable with one another," he said, something he's never felt before after 25 years as an indie rocker. "It's rare to not have a lot of ego to deal with, and it's super rare with this kind of high-quality performance."

at the Westfield San Francisco Centre this holiday season. They're all dying to take their show on the road, but that, too, takes money. "Sponsorship is the key if we're going to tour with 60 people," said Mike, who's been working hard on a deal and said he feels close.

Boenobo's latest plan is Metropolis, a circus-style extravaganza he's planning (along with Bulloch and Gaines) for next Halloween, hoping to ferry guests (using buses or perhaps even art cars from Burning Man) among several venues in town (such as Mighty, 1015, Temple, and DNA Lounge) and a huge circus tent he wants to erect in Golden Gate Park.

In addition to circus-style entertainment drawn from across the country, he wants to precede the Saturday night finale with three days and nights of workshops and smaller-scale performances. His goal is for Metropolis to be a signature event for



**Maya Culbertson, a.k.a. MamaFou, started Fou Fou Ha as a dance company that would incorporate vaudeville, the circus arts, comedy, and a raunchy kind of sexuality.** | PHOTO BY TRACY BUGNI

But they want more. As Flux said, "We want to take over the world."

## WHAT'S NEXT

Slowly, the circus collective members are moving toward becoming full-time freaks. Already, Mike Gaines said most of the 12 to 15 regular Vau de Vire performers practice their art full-time, subsidizing their performances by being instructors in dance or the circus arts.

That's not to say the parties, with their large number of performers, are lucrative. "With circus, you get a million more people on your guest list, so circus is complicated from a promoter's perspective," Joegh Bullock of Anon Salon, which incorporates circus acts into its parties, including the upcoming Sea of Dream party New Year's Eve. "But we love it and wouldn't do a show without it."

To pay the bills, "we also do a lot of corporate gigs," Gaines says, not proudly. Fou Fou Ha does as well, including performing

San Francisco and the indie circus scene, the equivalent of the South by Southwest Festival in Austin, Texas; the Winter Music Festival in Miami; or the Sundance Film Festival in Park City, Utah.

The time seems right, with the current financial meltdown creating opportunities even as it makes funding their world domination plans difficult. "Each time you have a crisis like we're having now, it's a ripe time for circus," Jando said, noting that circus boomed during the Great Depression and after each of the two World Wars.

And after going through years of pure absurdity in Washington, DC, and on Wall Street, Raz said the clowns of the world — from Stephen Colbert's conservative television character (who Raz says employs clown techniques in his comedy) to a singer named Boenobo — now have a special resonance with people. As he said, "One of the things clowns do is they live the folly large." **SFBG**

# Transforming traffic analysis

By Alex Jacobs  
news@sfbg.com

**GREEN CITY** A court injunction against new bicycle projects in San Francisco (see "Stationary biking," 5/16/07) could get lifted next year, thanks to environmental studies released Nov. 26 and headed to the Board of Supervisors next month. But it's a subtle, technical change in how city officials analyze traffic impacts that could have a more far-reaching implications.

It's called Level of Service Reform and it would change the triggering mechanism for when projects need to conduct full-blown environmental impact reports, an expensive and time-consuming requirement that led to the three-year bike project injunction. And LOS reform has been rattling around the city bureaucracy long before the *Guardian* wrote about it two-and-a-half years ago ("The slow lane," 5/17/06).

"It's either wonderful that I started working on this in 2002, or it's embarrassing," Rachel Hiatt of the San Francisco Transportation Authority told a Nov. 19 meeting of TransForm (formerly the Transportation and Land Use Coalition) on the subject.

The California Environmental Quality Act of 1970 requires EIRs for projects with potentially significant environmental impacts, as is the case when the level of service (LOS) at an intersection could be changed. LOS is measured by the amount of time it takes a car to pass through a given area. The time consumed by the car is often referred to as control delay. Measured by grades A through F, control delay per motor vehicle times of up to 30 seconds (E grade) are acceptable in San Francisco.

Designating sections of certain busy streets to accommodate a bike lane would affect the control delay, thereby earning the area a lower LOS grade. Since cars now essentially have priority over alternative forms of transportation, many potential bike lanes have been stranded by the LOS standard.

City officials are working to replace the LOS measure with a new one based on auto trips generated (ATG), using 1 ATG as the threshold for an EIR. Projects that generate no car trips will not be seen as having any environmental impact, thereby moving through the approval process

quicker and cheaper.

"LOS needs to be taken out of the picture," Hiatt said.

The argument for LOS replacement is not solely about the need to accommodate other transit modes, but about lowering costs and making government more efficient. Hiatt outlined other problems with the current measure as the failure to accurately gauge environmental impact, failure to reflect the city's "transit-first" policy priorities, and an inefficient CEQA review process.

Development advisor Mike Yarne of the San Francisco Mayor's Office of Economic and Workforce Development said that if the city wants to topple LOS, the Transit Authority has a case to make. "What the TA needs to show is that ATG is a more effective proxy to calculate environmental harm," Yarne said.

The city is also considering instituting a mitigation fee to be paid by project sponsors to compensate for environmental impact. Proceeds from the fee will be used to enhance all existing modes of transit, pedestrian safety, and could even include planting trees.

"The fee will go toward making people move faster," Yarne said.

Yarne admits that it could be a little difficult to make both changes at once. San Francisco will be the first city in California to create a mitigation fee, so other cities are taking notes.

"It would be quite an accomplishment if we could make it happen. It's never been done," explained Yarne, noting that most cities have come to recognize that CEQA does not work well in urban areas. "The irony of ironies is the stopping of the bike plan."

Last week the TA released a Draft Environmental Impact Report for the San Francisco Bicycle Plan. With almost 900 days since the last new bike lane was constructed, the new bike plan will allow a roughly 75 percent increase to the current network..

San Francisco Bicycle Coalition Executive Director Leah Shahum expressed hope in the potential of the new EIR, slated to be approved this spring, after which the plan will be finalized and the city can go back to court to try to get the injunction lifted.

"The draft EIR is definitely a big step toward completion, but more needs to be done," she said. "The ridiculous exercise of slowing the bike plan down is a great case for why we need environmental review reform." **SFBG**

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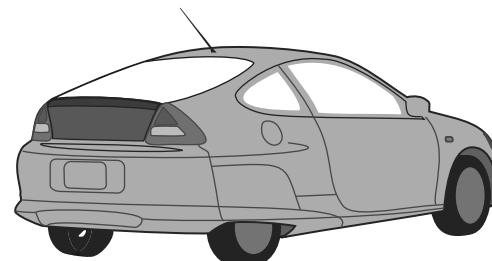
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# GUARDIAN

## THE SAN FRANCISCO BAY GUARDIAN PICKS



DEC. 3-9, 2008

### MILTON/LÔ

By Johnny Ray Huston  
johnny@sfbg.com

It's been a long time since I've fallen for a collection of songs as hard as I've fallen for *Clube da Esquina* (EMI Odeon Brazil) by Milton Nascimento and Lô Borges. The reason is simple — just when it seems like it couldn't get any more yearningly beautiful, the next song comes along and pines even more gorgeously than the one before it. The transformations of "O Trem Azul" offer an early hint that the 1972 recording is a masterpiece. But the four-song stretch from "Um Girassol da Cor de Seu Cabelo" to the time-lapse bloom of the title track is a version of sublime — as understatedly operatic as Lucio Battisti's best songs from the same era in Italy. Look for it and listen.

### WEDNESDAY DEC. 3

#### MUSIC

##### **Club Club You're Dead: Passionistas/Hard Place 7-inch Release Party**

How great are the Passionistas? So great that they discover a cure for AIDS in the first minute of the first song on their new split 7-inch single. So great that they might be too fun for San Francisco. The city is so damn overserious and ready to bro down when it comes to rock these days. Luckily, Aaron Sunshine and YouTube provocateur Myles Cooper have arrived to save us with dual-action pop wit — they're the 21st-century answer to Robert Forster and Grant McLennan of the Go-Betweens, with their own set of contrasting personalities. Live, I love the "la la" chorus of Sunshine's "Ashlee Simpson," and the helium-high "ha-ha's" of another song he sings. Add some arena-ready anthems by Hard Place, a beauty contest for gay men older than 40, free copies of the 7-inch for everyone, and a venue Etta James

used to rock, and you have a Wednesday set to go from ashy to classy. **(Huston)**

9 p.m., \$7  
Stud  
399 Ninth St., SF  
(415) 863-6623  
[www.studsf.com](http://www.studsf.com)

#### LIT

##### **Art Deco San Francisco: The Architecture of Timothy Pflueger**

I have been to the Castro Theatre exactly once, to see Alain Resnais' take on Alain Robbe-Grillet's 1961 *Last Year at Marienbad*. I couldn't imagine a better setting in which to see the film — its labyrinthine narrative and preoccupation with the way space helps constitute experience resonates with the theater's musty, old-velvet opulence. Timothy Pflueger designed the Castro, along with other Bay Area landmarks such as the Transbay Terminal and Oakland's Paramount Theatre. Pflueger's architecture cross-pollinates art deco with a panoply of historical styles. In the case of the Paramount, the result is not just eclectic but

almost fantastical. With help from Tom Piava's photography, Terese Poletti's new book *Art Deco San Francisco* (Princeton Architectural Press, 256 pages, \$55) explores Pflueger's creations. **(Brandon Bussolini)**

6 p.m., \$12  
Mechanics' Institute Library  
57 Post, SF  
(415) 393-0101  
[www.milibrary.org](http://www.milibrary.org)

### THURSDAY

#### DEC. 4

#### THEATER

##### **Golden Girls: The Christmas Episodes**

I used to start my day with a short dose of Judge Mathis — he cuts sob stories short with greater flair and good humor than any other TV judge. But lately I check in with Blanche, Dorothy, Rose, and Sophia when I have my morning coffee. Let's face it, most gay men have *Golden Girls* fixations ranging from mild to wild — I know of at least one Castro shop that plays DVDs of the show on its TV all day long. My fixation's on the mild side,

but I know that all drag queens should take a page from the impeccable Cher impression that Bea Arthur does in one episode. Turnabout is fair play, and Arthur is the one getting a drag tribute, via Heklina, in *Golden Girls: The Christmas Episodes*. In the same production, Sophia has the form and flavor of Cookie Dough. Yummy. **(Huston)**

7 and 9 p.m. (Thurs.–Sat. through Dec. 27), \$20  
Mama Calizo's Voice Factory  
1519 Mission, SF  
(415) 690-9410  
[www.cookievision.com](http://www.cookievision.com)

### FRIDAY

#### DEC. 5

#### EVENT

##### **75th Anniversary of "Repeal Day"**

Celebrate the end of needing a password to sneak into a speakeasy to drink dubiously concocted bathtub gin by marking the 75th anniversary of "Repeal Day." On Dec. 5, 1933, the 18th Amendment to the Constitution was repealed, ending 13 years of Prohibition.

Elixir — also celebrating the 150th anniversary of a saloon at its location — is host to a special party tonight with a Prohibition-era theme that includes a 1930s cocktail menu and vintage music. Guests are encouraged to come in period dress, hoist a cold one, and celebrate the restoration of our constitutional right to drink. A \$10 donation to the Mission District Boys and Girls Club will be requested at the door. **(Sean McCourt)**

9 p.m., free–\$10  
Elixir  
3200 16th St., SF  
(415) 552-1633  
[www.elixirs.com](http://www.elixirs.com)

#### MUSIC

##### **B.O.D.Y.H.E.A.T. featuring Marshall Jefferson**

B.O.D.Y.H.E.A.T. keeps bringing the heat when it comes to visits from out-of-town electronic innovators. Last go-round they hosted cosmic disco revivalist-innovator Daniel Wang. This time, they've snagged the godfather of house, Marshall Jefferson. It's always worth mentioning the fact that



Jefferson likes Black Sabbath, because — along with DJ Pierre, Spanky, Herb Jackson, and a Roland TB-303 — he created a black sabbath for Music Box dancers with Phuture's classic, era-defining 1987 11-minute minimalist epic "Acid Tracks." That was acid, and 20 years later, this is acid — still strong enough to make you lose control. (**Huston**)

10 p.m., \$10  
Elbo Room  
647 Valencia  
(415) 552-7788  
[www.elbo.com](http://www.elbo.com)

## SATURDAY DEC. 6

### EVENT

#### Golden Gate National Recreation Area Endangered Species Hike

My father nixed the birds and the bees and opted for the story of salmon spawning: "The lady fish and the gentlemen fish align themselves next to each other. Then the fish quiver as the lady releases her eggs and the male simultaneously releases his milt, and — voilà!"

— fertilization occurs!" This explanation left me confused for many years, until the day I caught some orangutans in the act at the zoo — an event that didn't clear up all the mysteries, but at least it left me less baffled than the salmon story. All those interested in learning more about salmon can see them spawning in Red Creek as part of a five-mile hike through the slopes of Mount Tam to Muir Woods. Salmon always return to their natal streams to reproduce — a notion I'm not sure would please my father — and it is believed that they use their sense of smell to find the freshwater stream of their birth. (**Michelle Broder Van Dyke**)

8 a.m.–2 p.m., free  
(RSVP required)  
Tennessee Valley Trailhead,  
Marin County  
(415) 572-6989  
[www.ggnrabityear.org](http://www.ggnrabityear.org)

### EVENT/MUSIC

**Other Minds**  
**New Music Séance**  
Bay Area mysticism — that combination of the occult, sun-dry glosses on Eastern philo-



## The city is so damn overserious and ready to bro down when it comes to rock these days.

sophical traditions, and assorted other brands of esotericism — is a strong tradition in its own right, one that bubbles up to the surface too rarely. This musical séance perceptively links the mystic underground and another movement with deep roots in our scene: contemporary classical, or new, music. This homage to Ruth Crawford Seeger includes works by a host of totally consequential composers who are bafflingly far from getting their due: Olivier Messiaen, Morton Feldman, and Menlo Park native and theosophist Henry Cowell, who shores up the distance between classical and indie through his very audible — if you listen for it — influence on Oakland intrepids Xiu Xiu. (**Bussolini**)

1, 4, and 8 p.m. (pre-concert talk at 7 p.m.), \$25–\$170  
Swedenborgian Church  
2107 Lyon, SF  
(415) 934-8134  
[www.otherminds.org](http://www.otherminds.org)

### EVENT

#### 39th Annual Fungus Fair: Fungus and Fire

This fair is not dedicated to the fungus that lives in your toes, or the one that, in freak incidents, eats away at your face. Instead, it showcases the splendid fungus that is edible, poisonous, and hallucinogenic. Learn everything you've ever wanted to know about mushrooms, like which ones not to eat, how they reproduce, and what a toadstool really is. Bonus treats include mushroom-flavored ice cream and a series of sci-fi movies starring mutant mushrooms. (**Broder Van Dyke**)

10 a.m.–6 p.m. (also Sun/7),  
\$5–\$8  
Oakland Museum of California  
1000 Oak, Oakl.  
(510) 238-2200  
[www.museumca.org](http://www.museumca.org)

### MUSIC

#### Tussle and Explode into Colors

With its latest album *Cream*

**Cuts** (Smalltown Supersound), SF's Tussle has perfected its take on the loose-jointed funk of Liquid Liquid and the low-gravity synth exploration of Cluster. But some of the band's strongest moments come at the expense of smooth transitions. Portland, Ore., trio Explode into Colors seem to be on a different trip altogether, riding insane rhythms to chaos headquarters. Their best streaming song, "Sharpen the Knife," might have been recorded on a boom box. But any band that can get wild with a brown-sound bass pulse and echo vox — as these three ladies do — deserves close listening and sketchy pills. (**Bussolini**)

With Jonas Reinhardt  
9:30 p.m., \$7  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
[www.hemlocktavern.com](http://www.hemlocktavern.com)

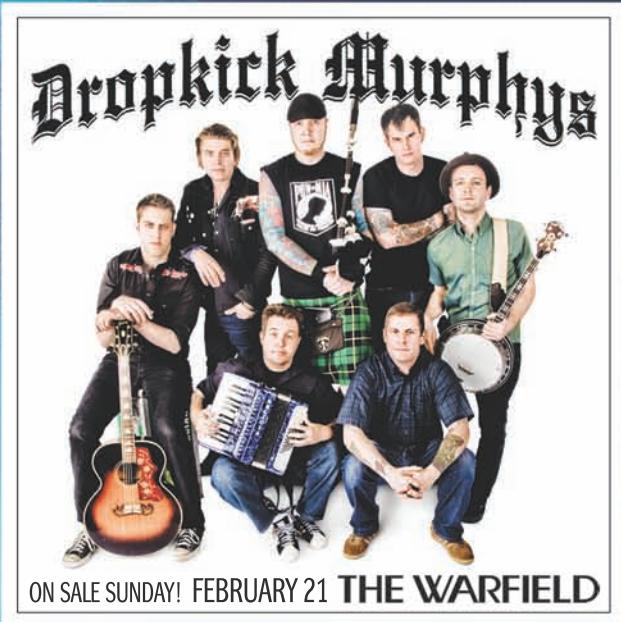
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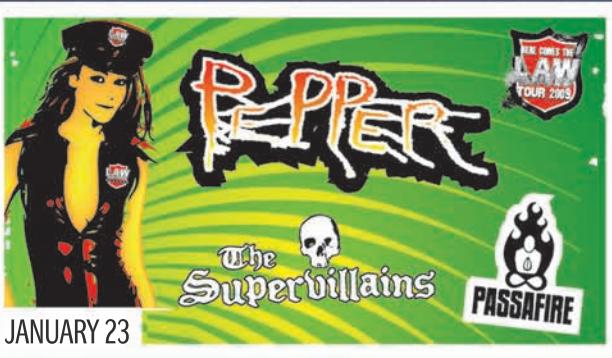
1) Cover of *Clube da Esquina* and photo of Milton Nascimento and Lô Borges (see "Milton/Lô"); 2) cover of Terese Poletti's *Art Deco San Francisco* (see Wed/3); 3) Marshall Jefferson (see Fri/5); 4) the poisonous and psychoactive *Amanita muscaria* fungus (see Sat/6); 5) the *Passionistas* (see Wed/3); 6) Kassin +2 (see Tues/9); 7) Winterfest 2008 (see Sun/7); 8) *Hands of Henry Cowell* by Imogen Cunningham (see Sat/6); 9) the endangered Coho salmon (see Sat/6); 10) "Repeal Day" celebration (see Fri/5)

AMANITA MUSCARIA PHOTO BY MIKE WOOD; KASSIN +2 PHOTO BY GUILLERMO BARBERA; WINTERFEST PHOTO BY THOMAS BENSKO

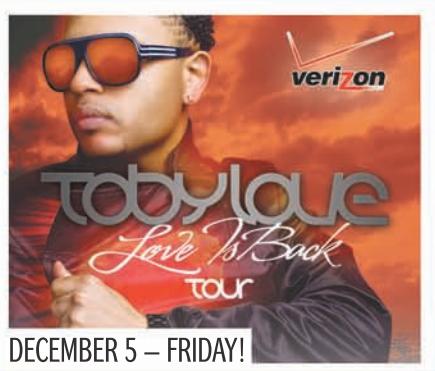




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# YVES SAINT LAURENT

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This autumn, the de Young opens the exclusive U.S. presentation of the exhibition that celebrates the life of Yves Saint Laurent and showcases 40 years of creativity. The wardrobe basics he designed – pantsuit, pea coat, safari jacket and tuxedo – became true timeless classics in every woman's wardrobe. The exhibition includes over 125 Yves Saint Laurent accessorized outfits as well as his drawings, photographs and videos.

**11.01.08 — 04.05.09**

This exhibition is organized by the Fine Arts Museums of San Francisco and the Montreal Museum of Fine Arts, in collaboration with the Pierre Bergé-Yves Saint Laurent Fondation.

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Image: Yves Saint Laurent, number 82, multicolor feather coat, chiffon dress with tiger-print, Fall-Winter 1990. Fondation Pierre Bergé-Yves Saint Laurent.

#### Location & Hours

Golden Gate Park, San Francisco  
Tue–Sun, 9:30am–5:15pm  
Garage at 10th Ave. & Fulton St.  
415.750.3600  
[deyoungmuseum.org](http://deyoungmuseum.org)

**de Young** 

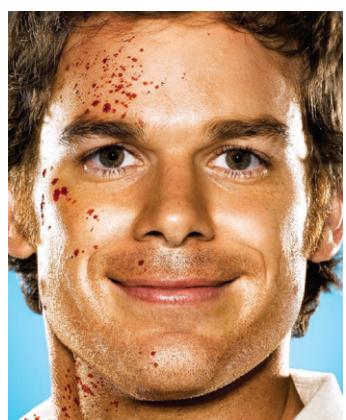
**trash** pop culture news, notes, and reviews

## Dark knight

**TV EYED** You know a show has gotten under your skin when it begins to trigger nightmares. That's the case with Showtime's *Dexter*, now winding up its third season after building, with frustrating slowness, its intertwined partnership narratives revolving around serial killer-turned-crime fighter Dexter Morgan (Michael C. Hall). Dexter was carefully trained by his adopted hero-cop father to blend in, closet his antisocial blood-thirsty desires, and channel those murderous impulses toward bad apples who slip the scales of justice. Sounds like another "post-racial," pro-assimilation narrative cluttered with *Twilight* and *True Blood* vampires looking for acceptance?

As developed from the 2004 novel by Jeff Lindsay, *Darkly Dreaming Dexter*, the series does wink at the unsavory secret history of superheroes: the difference between, say, Batman and Dexter is that the latter obviously *gets off* on his kills. Luckily the Miami Metro Police abounds with murderers within and without, although, Dexter, for all his sinister smarts, doesn't seem to be self-aware enough to realize that his redemptive retraining and repurposing could be applied to the evildoers he so methodically destroys.

The nightmares enter the picture by way of the crack writing and insinuating acting — particularly by Hall, the golden boy with dead eyes, who was also so adept at unpeeling his character's layers as *Six Feet Under's* dutiful gay conservative, and Jennifer Carpenter, who portrays his impulsive police officer sister, Debra, and rolled her cubist eyes to queasy effect in the title role of 2005's *The Exorcism of Emily Rose*. As for Dexter — so busy holding down a job as a blood-spatter forensic specialist at Miami Metro and solving crimes in order to satisfy his blood lust — is there a more untrustworthy narrator on television?



This season centers on Dexter's continuing trust issues in the form of two partnerships that threaten to rock his world: his upcoming nuptials to damaged but increasingly grounded, pregnant girlfriend Rita (Julie Benz) and his accelerating friendship with Miguel Prado (Jimmy Smits), an ambitious, charismatic assistant district attorney who thinks Dexter has done him the favor of stabbing his brother's murderer, and seems to understand his needs. Their closeness develops to the point where Dexter mentors Miguel in his first righteous kill, but there's more to Miguel than meets the eye — leave it to the cutthroat lawyer to *really* give it his so-called bleeding-heart-liberal public defender nemesis as the series teases out and critiques some of the politically conservative undertones of its quasi-pro-capital-punishment narrative. While the pregnant Rita satisfies her hunger pangs with chocolate at home, it appears that Dexter has created another monster of his own.

**(Kimberly Chun)**

[www.sho.com/site/dexter/home.do](http://www.sho.com/site/dexter/home.do)

#### THE MIX

(1) Sarah Enid's video for "Tremel" by Glasser

(available on YouTube)

(2) Massive waves at Ocean Beach

(3) "The Philippe de Montebello Years,"

Metropolitan Museum of Art, NYC

(4) *Big Bang Theory*

(5) Early-onset Tar Heel basketball fan smugness

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# music

O little record store, how still we see thee lie — though this past weekend Noe Valley's Streetlight Records, left, was buzzing with shoppers. The buzz keeps on keepin' on when it comes to Hank IV, top right, and Titus Andronicus, bottom right, both out caroling this week. Loudly.



## Streetlight serenade

By Kimberly Chun  
 kimberly@sfbg.com

**SONIC REDUCER** 'Tis the season to max out with shopping merriment, and San Francisco still being a record-picking spot of worldwide renown, it's bittersweet to flip through this year's handsome UK giftie-paperback, *Old Rare New: The Independent Record Shop* (Black Dog), and spy the "hi-de-ho"-ing Cab Calloway logo of the late, lamented Village Music in Mill Valley. Such an overflowing vinyl goldmine till it shuttered last year — another victim of high rents and a wildly fluctuating music marketplace. The book is far from perfect: was Amoeba Music ever called Amoeba Records, and why isn't Grooves listed in the US store directory?

But *Old Rare New* has its heart in the right place in its offhand celebration of brick 'n' mortar music trolling, filled out with short Q&As with collector-head artists like Chan Marshall, Quiet Village's Joel Martin, and Cherrystones' Gareth Goddard. It's refreshing to get an eyeball of Byron Coley's contrarian 'tude: if independent music stores are going



bye-bye, he writes, "Don't blame me or my record scum buddies. We're still as idiotically interested in fetishizing vinyl product as we ever were, but we're all getting goddamned old, and we're not being replaced in a fast and timely manner."

Nonetheless, it's sad to see Open Mind Music in the US store directory, still listed at 342 Divisadero even though owner Henry Wimmer closed that locale long ago, reopened at 2150 Market, and then — argh! — closed that storefront at the end of October to concentrate on online sales (a small Open Mind record enclave, however, remains within the collective-run Other Shop II at 327 Divisadero). Also not listed — and why not with such reissue jewels as Brigitte Fontaine and Areski Belkacem's *L'Incendie* (Byg, 1974) and Humble Pie's *Town and Country* (Immediate, 1969)? — is Streetlight Records in Noe Valley, set to close on Jan. 31.

Codgers in the know will recall the days when Aquarius sat a few doors down from Streetlight, making the spot a twofer destination for serious LP trawling. Streetlight took up the indie and avant slack in the area when Aquarius moved to Valencia Street: amid its substantial vinyl selection, you can dig up Les Georges Leningrad's

*Deux Hot Dogs Moutarde Chou* (Les Records Coco Cognac, 2002) on red vinyl and TITS' and Leopard Leg's estrogen-athon split-LP *Throughout the Ages* (Upset the Rhythm, 2006). Deals can be had with the 10 percent-off-everything sale that kicked off on Black Friday.

The ever-increasing gentrification of the street — the mob in front of Starbucks was nutty on a recent Sunday morn — has definitely had an impact on the shop, according to manager Sunlight Weismehl, who has worked at the 32-year-old flagship store for more than two decades. "I believe over the years the area has become a destination for high-end houses," he says, "and the artists and working class have been pushed aside as they have in many neighborhoods. Because of that we don't get as many people coming in during the day." The San Jose and Santa Cruz Streetlights are doing fine, and the Streetlight at Market and Castro reaps the benefit of better foot traffic.

One twist concerning the 24th Street store's demise: Streetlight isn't getting kicked out by greedy out-of-town landlords — they're closing themselves down. Streetlight owner Robert Fallon owns the Noe Valley shop's building. "I believe he feels that the

rent in the neighborhood is higher than what we're paying," explains Weismehl.

In an effort to stay afloat and pay its way, the manager says the store tried to "touch on everything. We certainly tried to have strong international, jazz, and roots sections and to try to serve the neighborhood as much as possible. Half crazy obscure things and half whatever the neighborhood is looking for."

And Noe Valley music mavens have reacted in kind. "We've been getting a lot of responses ranging from writing letters to the owner to just saying they'll be sad when we're gone. Some say it's the last thing they came down to the street for," Weismehl says, adding that with Real Foods gone and the neighboring video store closed, "it's a question of how much [the remaining] shops serve the neighborhood." Not to mention the fact that there's one less accommodating spot that will keep on a touring musician: Weismehl recalls such staffers as Rova's Bruce Ackley, Comets on Fire's Noel Harmonson, Sebadoh's and Everest's Russ Pollard, and Unwritten Law's Pat Kim. And after Jan. 31? I'm going to have borrow a baby stroller to feel even remotely at home in the hood. **SFBG**

### LET THE GAMES BEGIN

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ShockHound music site parties up its launch with a free show by the LA noise duo and the Glen Rock, N.J., rock five-piece, now signed to XL. Thurs/4, 7 p.m., free with RSVP at [www.shockhound.com](http://www.shockhound.com). Rickshaw Stop, 155 Fell, SF. [www.rickshawstop.com](http://www.rickshawstop.com)

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#### RAILCARS

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This exhibition was organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco; the Museum of Fine Arts, Houston; and The Metropolitan Museum of Art, New York. This exhibition is supported by a generous grant from the National Endowment for the Humanities Chairman's Special Award and an indemnity from the Federal Council on the Arts and the Humanities. Presentation at the Asian Art Museum is made possible by the Bernard Osher Foundation, the E. Rhodes and Leon B. Carpenter Foundation, and Carmen M. Christensen. All of the works are from the National Museum of Afghanistan and are the sole property of the Islamic Republic of Afghanistan. One of a pair of pendants showing the "Dragon Master." Tillya Tepe, Tomb II, 1st c BCE - 1st c CE. Gold, turquoise, garnet, lapis lazuli, carnelian, pearls. National Museum of Afghanistan, 04.40.109. Photo © Musée Guimet/Thierry Ollivier.

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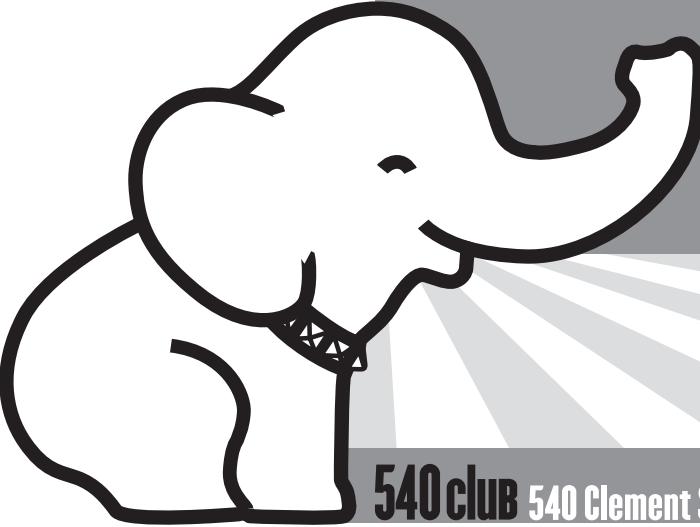
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# Boys to Men

Bay Area hip-hop legends E-40 and San Quinn return, older and wiser, but still goin' dumb.

By Garrett Caples  
a&eletters@sfbg.com

Longevity in rap is the exception, not the rule, but those exceptions are glorious: witness E-40, who dates his career from his 1988 self-released 12-inch as a member of MVP. After 11 years with Jive Records, 40 signed to Lil Jon's Warner Bros.-distributed BME for his 2006 Gold-certified album, *My Ghetto Report Card*. Now the 41-year-old Vallejo veteran has returned with *The Ball Street Journal*, which dropped Nov. 24, a Monday, to increase first week sales.

The same day, San Francisco independent SMC released *From a Boy to a Man*, the long-awaited seventh solo album by Fillmore legend San Quinn, who began recording in 1991 at age 14. "My competition was Kriss Kross," he told me in a phone interview several days earlier, neatly putting his endurance in perspective.

Though Quinn, now 31, released a handful of discs in his late teens on JT the Bigga Figga's then-Priority-distributed Get Low Records, his success has always depended on his loyal local fanbase. Fueled by his regional radio hit, "Hell Yeah," his

last disc, *The Rock* (SMC, 2005), is his biggest seller yet, moving more than 20,000 copies.

Yet despite good independent numbers and 17 years in the game, the powerfully deep-voiced Quinn is still hungry. "I've yet to blow all the way up," he said. "I want to be known worldwide, and I'm still slowly climbing that mountain."

#### THE BALLISTICS OF RAPPIN'

Quinn makes a good point: if your audience keeps expanding, you can't be said to have fallen off. A major label rapper like Yung Joc may have debuted with a triple-platinum single — "It's Goin Down" — in 2006, but where is he now, let alone 17 years from now? The overinflated major label economy of scale means Joc could sell 200,000 and still be a failure, whereas Quinn's independent grinding has kept him viable with only a tenth of that figure. I somehow suspect Joc's artistic legacy won't compare with Quinn's in terms of length or depth, regardless of sales.

"Lotta these new dudes is ring-tone rappers," E-40 remarks on *BSJ's "Tell It Like It Is."* After 15 years of major-label activity, 40 knows



Bay mainstays: E-40, from left, and San Quinn bring out their latest.

whereof he speaks. He pioneered the "rapper as independent label head" model with his Sick Wid It Records, forcing the industry to take notice when his 1993 EP, *The Mailman* (Sick Wid It), debuted at no. 13 on *Billboard's* R&B chart with no major-label distribution deal.

While signed to Jive, 40 frequently complained the imprint never gave him that superstar push. He knew he could be bigger, and in an era of shrinking album sales, the fact that the well-promoted *Ghetto Report Card* scored 40 his first Gold since 1998's *The Element of Surprise* (Sick Wid It/Jive) proved him right. (His 1995 Gold album for Jive, *In a Major*

*Way*, went Platinum in 2002, showing more artistic longevity than many an instant Platinum disc.)

The push is not without its price, however. Don't get me wrong: *BSJ*, to me, is clearly the best major-label rap disc of the year. Like every such recording, it's too long — and where Jive gave 40 free rein, the corporate hand of Warner Bros. is evident. For example, the Akon collection, "Wake It Up," is an admittedly catchy pop single though it sounds more like an Akon song showcasing 40. Similarly, the marquee power of Snoop Dogg can't disguise the fact that his verse on "Pain No More" sucks, which is a shame, since 40's verse rocks.

But overall, *BSJ* is a more distinctively E-40 disc than *Ghetto*, inasmuch as its tempo and feel varies more than the hyphy-fueled onslaught of its predecessor. (*BSJ* had 12 producers, where *Ghetto* had five.) "Earl," an atypical slice of moody mob music from Lil Jon, is the most classic-sounding E-40 track in years, while the more spiritual "Pray for Me," produced by longtime 40-collaborator Bosko, is a close second.

"It's got an old-school, 1989/1990-kinda feel," said 40 by phone a month ago. "But I mixed it all up for the new generation." The new generation, to be sure, is much in

CONTINUES ON PAGE 28 >

#### HEAVEN-SENT HIP-HOP? BLU RISES TO THE OCCASION

Everyone loves a young artist on the verge. When a new, talented voice emerges from nowhere, we all buzz and titter. As a result, John "Blu" Barnes isn't talking to the press at the moment. According to the Los Angeles rapper's manager, Jonathan Kim, Blu is "trying to clear his head before he starts working on his next album," which will probably be made for a to-be-confirmed major label. "Clearing his head" means tuning out the noise of the blogs, magazines, fanboys, and hip-hop critics that lavished attention on him.

It may be the first time Blu's been silent by choice. He has stoked fans with sharp-tongued linguistics all year, issuing two albums — *Johnson&Jonson*, with producer Mainframe, and as C.R.A.C. (Collect Respect Anna Check) with producer/rapper Ta'raach, *The Piece Talks* (both Tres) — and scores of guest appearances on others' rap tracks. The avalanche of material brought his smack-talking, pussy-hunting abilities to the fore — with increasing acclaim.

But in the high-stakes, winner-take-all world of hip-hop, one false move will not only get your ass dropped from a label roster like a kidney stone, it'll get your album shelved indefinitely. In its December issue, *XXL* magazine inducted Blu into the "Freshman Class of '09." It also included a brief "Graduation" story on last year's picks, nearly all of whom have fallen victim to stalled

careers, waning audiences, or artistic malaise.

Years ago, when Blu was a hungry teenage striver in Southern California, he referred to this dangerous world of superstars, prodigies and has-beens as heaven. *Below the Heavens: In Hell Happy with Your New Imaginary Friend* (Sound in Color, 2007), his collaboration with producer Alec "Exile" Manfredi, "was a concept I came up with in high school," he told me back in January. "I thought all the people I was associated with were so-called below the heavens because we all want to get to heaven, and heaven was the mainstream, like, commercial success. And we were below the heavens."

Blu's path to heaven began with the help of Exile, whose career courses from underground to mainstream circles, from Emanon (his longtime indie-rap group with singer-rapper Aloe Blacc) to thug pioneers Mobb Deep. At the time, Blu was a self-described freestyle, the type of dude who battled other prospective rappers in huddled

"cipher" circles outside LA nightclubs. Exile pushed him to write lyrics that were more than just invectives and put-downs.

"I was always pushing for a more personal record from him," Exile said. "He definitely resented me for that a little bit because he wanted to get his raw MC-type shit out. I helped him polish his style."

Blu still manages to talk a gang of shit on *Below the Heavens*. On the first track, "My World Is," he brags, "Back when I was a young spitter bitches used to ask me to kick a flow to them. Next

thing you know I'm strokin' 'em." But he's also disarmingly sensitive and poetic. On "Simply Amazin'" he describes rapping "until I buckle and become winded / And all the air from out my lungs slips into the sky like weed smoke." On "The Narrow Path," he admits, "I need a pen, I need a pad, I need a place to go, to get this shit lifted off of my soul." Through deft linguistics, Blu yearns for better days, rapping

to not only save his life, but improve it.

Back in January, Blu told me: "As I started formulating the album, it seemed to be like a collection of my life on earth, which is striving to make it to heaven. I felt since that was what the record was turning out to be about, I felt the title fit in both ways." When Blu said "both ways," he referred to heaven on earth as well as the spiritual afterlife. "I definitely wanted the respect from *[Below the Heavens]*," he continued. "I just wanted people to hear me, and cats wonder who I am. And it did that plus more. Now I'm looking to step it up for the people."

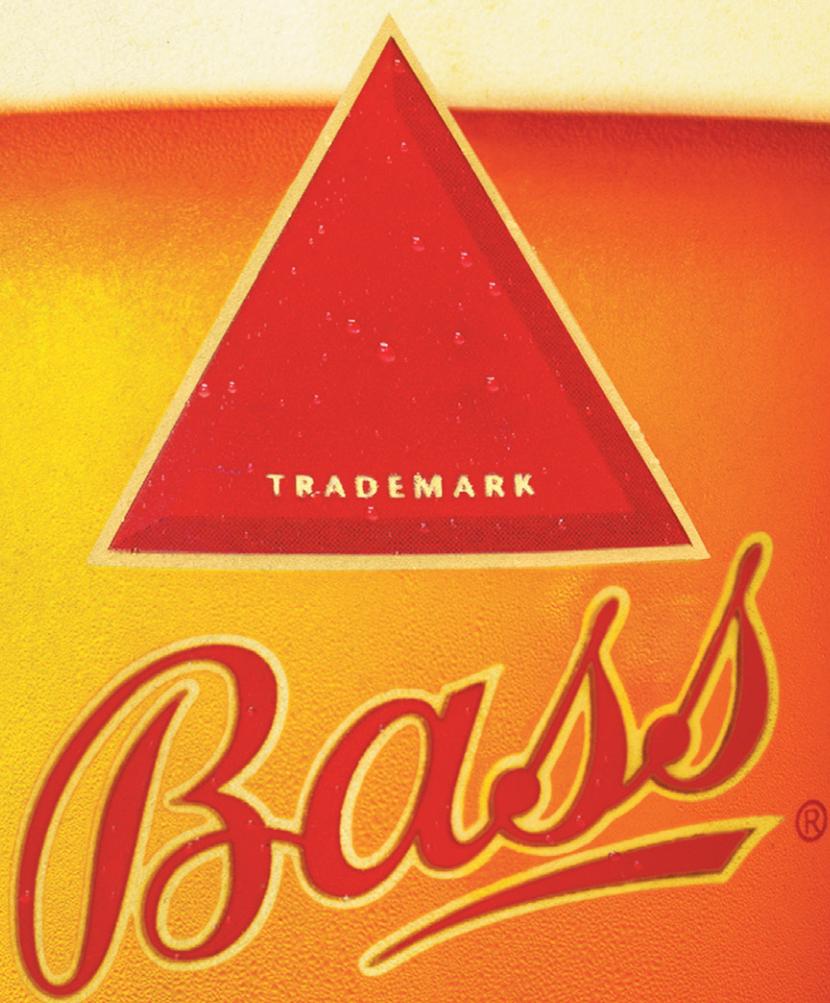
In the year that followed, Blu fully indulged his "raw MC-type shit" with *The Piece Talks* and *Johnson&Jonson*. If neither album approaches *Below the Heavens*' spiky brilliance, they at least confirmed that Blu's lyrical talent was undeniable. Now he's on the cusp of entering the heaven of mainstream rap world — and an uncertain future. (Mosi Reeves)

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## MUSIC



A picture says a thousand words: Sébastien Tellier wants to sex you up — sort of.

## Torch songs

Sébastien Tellier's sweetly withholding jams

By Brandon Bussolini

[a&eletters@sfbg.com](mailto:a&eletters@sfbg.com)

In the best promo photo for Sébastien Tellier's third album, *Sexuality* (Record Makers), he sits in a shaft of light before a piano, his ever-present fitover sunglasses pushed up on the crown of his head, and a burnished gold hand rests on the shoulder of his Members Only jacket. Hovering over his left shoulder is a blank, benevolent *casque* belonging to the album's producer, Guy-Manuel de Homem-Christo — one half of Daft Punk. It's a silly scene of symbolic torch-passing. Outside of France, Daft Punk's role as a synecdoche for modern French pop as a whole has previously only been played by Serge Gainsbourg, and imagining the Jesus-like Tellier trying to fill out Gainsbourg's Repetto footwear and the Punks' Gap khakis simultaneously is awkward.

At points, *Sexuality* makes that mantle fit better. The recording starts with "Roche," its gently slapping rhythm and Moroder-esque synth-sequencing mimicking the Biarritz surf Tellier conjures as he sings, "Je sens la chaleur de l'été / C'est ah, c'est ah." After tackling family and politics with his debut, *L'incroyable vérité* (2001), and his still-more-ambitious *Politics* (2005), respectively, *Sexuality* is Tellier's latest go at finding what he calls a "master subject." The challenge here has nothing to do with taboo, but instead with how to approach such a massive topic without parroting the clichés that make it possible to talk about it in the first place.

In terms of pacing and mood, much of *Sexuality* stays with the tight knot of anticipation that forms in your gut before foreplay or even making out. De Homem-Christo is a light touch, and his main purpose is to keep Tellier from plunging into the masturbatory. Even if noth-

ing here attempts to encompass the whole of human experience as Tellier's "La Ritournelle" did, the album's greatness is sublimated and spread out over its 11 tracks — plenty of time to warm up your lover, with no dips in concentration.

As with everything else on the full-length, "Roche" is nothing if not paced: the drum programming in particular has a Cartesian precision to it and the sounds are arranged in rational space. Having little to do with the labyrinthine wind-ups of Modeselektor's Eurocrunk beats and none of the oversize, bitcrushed rock kits in Justice's arsenal, Tellier seems to be working within another decade's technological limitations — the results, if not always sexy, feel somehow closer to the mood, texture, and pace of actual sex.

More than half a dozen listens into the disc, the lyrics have already given up on revealing themselves as narrative or typically poetic. The meaning is only half there on a song like closer "L'Amour et la violence," with the words' other halves rolling off into pink steam over roiling classical arpeggios. With few established roles and nothing resembling an erotic scenario, *Sexuality*'s bi-curious Franco-Teutonic funk is not quite enough to establish sensuousness and romance in brains scorched by the general availability of hardcore porn and its imaginary, but it's one of the best places we can start. **SFBG**

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## Boys CONT'.

evidence: in the strong contributions from 40's producer/son Droop-E and rapper/protégé Turf Talk, especially the hyphied-out mob banger "Got Rich Twice." Rick Rock's three spacious, sample-laden beats are, as usual, way ahead of their time. The rapper's collaboration with Too \$hort, "Sliding Down the Pole," might sound like old times, but the whistling Willy Will beat is as fresh a post-hyphy groove as anything on *BSJ*.

### GROWING PAINS

Where *BSJ* is like a big-budget cinematic thriller, Quinn's *From a Boy* is more like an autobiographical novel, with an emphasis on storytelling and a socially responsible undercurrent.

"If you want to know how a young black man feels in San Francisco, you can tap into this record," said Quinn. Yet his disc belies this everyman characterization. It's saturated with Quinn's personal history, from his mother's struggles as a single parent on the title track, to his relationship with his sibling, Fillmore rapper Bailey, on "My Brother," to his advice to his 11-year-old son, Lil' Quinn, who raps alongside his dad on "Billionaire." "Billionaire" displays a very different conception of the uses of wealth than most street rap: "College education for your children," Quinn raps. "That's what we call livin'."

The extraordinary thing about *From a Boy* is how Quinn holds its various themes together, sounding neither preachy nor hypocritical. While nominally a gangsta rapper, Quinn is much more a "kill you if you fuck with me" than a "kill you because I enjoy it" MC. His crack-dealing persona is there — as on the infectious single "Rockin' Up Work" — but the overwhelming impression the full-length leaves is cautionary. Opening with actual KTVU sound clips about a deadly Fillmore shooting, "They're All Waitin' on Me" reminds me of Paris in its depiction of the urban war zone and is much more typical of the album's vibe.

Quinn admits he's not the best beat-picker, and given how incendiary the Traxamillion-produced bonus track, "Do Ya Thizzle," is, I wish there were a couple of more A-list collaborations. Quinn's protégé, Filipino producer Dexbeats, is a great find, and the songs are so well-written, they render such second-guessing moot.

All told, both 40 and Quinn have reaffirmed their OG status in Bay Area rap. It'll be interesting to see whether *BSJ* will equal the success of 40's first Warner Bros. disc and whether the increasingly national visibility of SMC will get Quinn any extra regional play. **SFBG**

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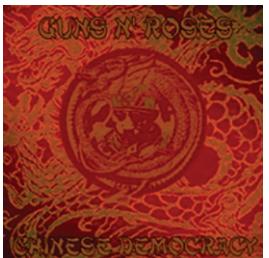
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## grooves



**GUNS N' ROSES**  
*Chinese Democracy*  
(Interscope)

On the short list of the most long-awaited follow-ups of all time, *Chinese Democracy*, while a Guns N' Roses album in name — even if the band members behind Axl Rose get some songwriting credits — is, let's face it, Rose's solo debut. That doesn't mean it's a piece of crap that deserves to be ignored. In fact, *Chinese Democracy* is way, way, way better than one may expect, given the enormous pressure put on "Guns N' Roses" to come up with something that would make the past decade and a half of stops and starts, egomaniacal public announcements, and overall *idiocy* that goes with spending so many years recording and releasing a stupid record in some way forgivable. Although just about all of these songs have been leaked, played live, or have otherwise been around since 1994, at least they are here in their intended sonic form, not as a bootleg mix with crappy DVD-rip sound.

The guitars are up to snuff even without Slash and his scholarly hot licks. New guy Bumblefoot's playing is not so much badass as hyper-freaky — with tasty pedal gimmicks piling on top of each other and sandwiched in all the right places. Rose, for his part, flexes his rock vocalist muscle, ranging from the guttural menace he came up with to true '80s-era AOR falsetto action. See "If the World": he practically sounds like Dennis DeYoung. Nothing's gonna bring back the times when "November Rain" was in constant MTV rotation, but "Catcher in the Rye" is almost as epic, and the album's best song, "Better," makes the case that *Chinese Democracy*, as with just about all of Guns N' Roses' or Rose's solo material, marks the finest — and damn-near only — actual rock music offered today. Worth the wait? Nothing is worth 15 years — that's crazy. Still, no bad songs. (Mike McGuirk)



**MATTHEW HERBERT BIG BAND**  
*There's Me and There's You*  
(!K7)

There's no doubt that Matthew Herbert is an Important Artist: he deals with big, political themes, develops his concepts through serious research, and recreates genres, from house to big band, out of found sounds. The awkwardness of that self-imposed mantle, and the tension between relevance and puffed-out conceptualism is as much a part of the music as Herbert's more intentional juxtaposition of music-as-product and music-as-investigation. *There's Me and There's You* is a direct descendant of 2005's *Plat du Jour* (Accidental), which scrambled sounds sourced from industrial food production processes to create wobbly avant-electro.

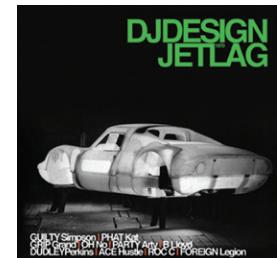
*There's Me and There's You* presents itself as a protest record — originally Herbert planned to use only sounds gathered within the Houses of Parliament, but his request was denied — built on a loosely trad-jazz framework and undercut by those mildly disruptive samples. The problem I keep running into is getting past the obvious merit of the songs, many of which deal with the Iraq War, and figuring out if it's any fun or not. Herbert has a way with opening tracks, and "The Story" follows suit: it's a passive-aggressive breakup number couched in everyday political language. "Read nothing about it," coos vocalist Eska, the album's not-so-secret weapon, alternately cuddling up to the sentiment and worrying the hell out of the void it stretches over. From there, however, the recording loses momentum until, from "Breathe" onward, it settles into a routine alternation between sleepy, strident, and gloopy. It's tough to say anything harsh about someone you roundly admire, but the joy in this music doesn't peek out from behind its conceptual mask enough to maintain my attention. (Brandon Bussolini)

## THE SACRED SHAKERS

**The Sacred Shakers** (Signature Sounds)

Joel and Ethan Coen, take note: if a sequel to 2000's *O Brother, Where Art Thou?* ever comes about, Boston's Sacred Shakers should surely be tapped for the soundtrack. Nourished on a steady diet of Son House, the Carter Family, and Mississippi Fred McDowell, the eight-piece shuffles between bluegrass, hillbilly country, and Delta blues-informed gospel like an Alan Lomax-worshipping old-time radio programmer. Amid the eponymous debut's hot-glow banjos and two-stepping fiddles, nearly everyone sings — the disc boasts five lead vocalists — but perhaps the most instantly striking voice comes from Eilen Jewell, a solo artist whose sass-jazz harmonies and occasional lead turns bring considerable warmth to this collection of largely public-domain covers. As her slinky take on the traditional "Travelin' Shoes" attests, *The Sacred Shakers* is gospel for the secular set. (Todd Lavoie)

## local grooves



**DJ DESIGN**  
**Jetlag**  
(Look)

Like Lyrics Born, Zion-I, Azeem and other locals whose hip-hop projects eschew East Coast and West Coast clichés in favor of an eclectic "Cali" sound, Keith Griego focuses on fresh forms. His work as DJ Design dates back to the late-'90s solo release, *Gather Round* (Stones Throw), and his involvement with Marc Stretch and Prozack Turner in Foreign Legion. He's remained a club fixture and spins everything from crunk to flossy '80s beats while running things at his Look label.

His new album's title references its bicoastal guest artists and possibly Griego's own harried schedule. *Jetlag* sees Stones Throw acts Oh No and Guilty Simpson share space with Detroit's Phat Kat, Oakland's Grip Grand, and New York MC Party Arty from Show and AG's camp. These lyrical veterans add varied punches and perspectives, ranging from the Simpson's aggressive "Ferocious" to Arty's hedonistic "Get on the Dancefloor." Grip Grand, however, sums up the disc's mood on "Wave of the Future," where he boasts, "I'm the wave of the future, hip-hop with a heart, and a right hook you weren't expecting like a shot in the dark."

Curiously, the recording includes a few older Design creations: "Rugged One" from 1996 and "Battle Physically," highlighting Foreign Legion, from '98. They work nicely among the full-length's other Kanye West-sounding productions. Less convincing is Griego's remake of Devo's "Gates of Steel," which closes the project with a question mark rather than an exclamation point. (Tomas Palermo)



## Oasis and Ryan Adams and the Cardinals

**» PREVIEW** Superficially, Britpop arena monsters Oasis and alt-country whiz kid Ryan Adams appear to be strange bedfellows. But on further review, their careers bear a striking resemblance. Both Oasis and Adams burst onto the music scene from seemingly nowhere: Oasis with its *Definitely Maybe* (Creation, 1994) and Adams as the ringleader of critical darlings Whiskeytown. From there, both tasted their greatest successes. Oasis' (*What's the Story*) *Morning Glory* (Creation, 1995) sold more than 18 million copies worldwide, spawning their two best-known songs, "Wonderwall" and "Champagne Supernova." After Adams split from Whiskeytown in 1999, he released *Heartbreaker* (Bloodshot, 2000) and *Gold* (Lost Highway, 2001), which remain his most popular albums. Though Oasis and Adams have enjoyed solid sales and sold-out concerts through the middle part of their respective careers, they've endured commercial backlash, with fans becoming disillusioned with bad behavior, prickly relations with the media, and uneven albums. Gallagher brothers Noel and Liam, and Adams gained reputations as unstable, petulant artists, given to substance addiction, which often overshadowed their music.

Lucky for us, both Oasis and Adams seem to have grown weary of their bad-boy personas, and have recently focused on writing music reminiscent of older glories. Oasis's new *Dig out Your Soul* (Big Brother/Warner Bros.) is a swaggering, triumphant return to form, that sees the likely lads from Manchester scaling back the power ballads and turning up the guitars to create their most engaging effort since *Morning Glory*. The ever-prolific Adams has kicked heroin, formed a new group called the Cardinals, and released *Cardinology* (Lost Highway), which is perhaps the strongest, most cohesive effort of his career. The two groups join forces Dec. 3, bringing their expansive, impressive catalogs to the Oracle Arena. Here's hoping they'll highlight past successes and bright futures. **(Daniel N. Alvarez)**

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Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see *Picks*.

## WEDNESDAY 3

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**Silicon Valley Rocks** Great American Music Hall. 7pm, \$35. **Wu Tang Clan** Grand. 8pm, \$47.

### BAY AREA

**Oasis, Ryan Adams and the Cardinals, Matt Costa** Oracle Arena, 7000 Coliseum Wy, Oakl; [www.livenation.com](http://www.livenation.com). 7pm, \$39.50-69.50. CONTINUES ON PAGE 32 >

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**WED/3**  
**ROCK/BLUES/HIP-HOP**  
 CONT»

**"Redwood City Blues Jam"** Little Fox, 2209 Broadway, Redwood City; [www.foxdream.com](http://www.foxdream.com). 7pm, free.

**Room for a Ghost, Mental Hygiene, Sugarspun** Uptown. 9pm, free.

**JAZZ/NEW MUSIC**

**Chris Botti** Yoshi's San Francisco. 8pm and 10pm, \$40.

**Sony Holland Duo** Enrico's. 504 Broadway; (415) 982-6223. 7pm, free.

**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.

**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

**DANCE CLUBS**

**Baobab** 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggz.

**Bboy/Bgirl** City Dance Studios, 32 Otis; 820-1452. 6:15-7:15pm, \$15. Hip-hop dance lessons.

**Bondage A Go Go** Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drrty pop, and go-go dancers.

**Booty Call The BAR**, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.

**Cathouse** Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip

shake meets line dancing.

**Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.

**DotCLUB** Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.

**Element Live Wednesdays** Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.

**Escape** Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.

**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddies and hard-drinking college bros in tighty whiteys slapping one another's asses.

**Fresh Fruit** Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.

**House of Rock** Jet, 2348 Market; [www.jetsf.com](http://www.jetsf.com).

com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.

**Hump Night** Elbo Room. 9pm, \$5. The week's half over — bump it out at Hump Night!

**Love It Wednesdays** Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.

**Mr. Smith's** 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.

**Our House Is Your House** Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.

**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.

**Soul Glo** Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and

'90s R&B and hip-hop. Everything old is new again.

**TNT Kickoff!** Madrone. 9pm, free. Benefit for the Leukemia and Lymphoma Society with door prizes, raffle prizes, a silent auction, and electro tech with Novalin.

**Warped Stud**, 10pm. Vintage beats, funk, rock, alternative, and disco.

**Wish** 10pm-2am, free. Reggae with rotating DJs.

**THURSDAY 4**

**ROCK/BLUES/HIP-HOP**

**Los Amigos Invisibles, Funky-C, DJ Felina** Independent. 9pm, \$22. Buxter Hoot'n, Ride the Blinds, Jugtown

*jazz club and japanese restaurant*

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**CHRIS BOTTI**

**next week!** **Mon, December 8**  
**MICHAEL O'NEILL QUINTET**  
 featuring Kenny Washington

**next week!** **Tues, December 9**  
**KASSIN+2**  
 featuring Domenico Lancellotti  
 Moreno Veloso & Kassin

**Wed, December 10**  
**FRANK JACKSON QUINTET**  
 Celebrating Frank's 83rd Birthday

**Thurs, Fri, Sat, Sun, December 11, 12, 13, 14**  
 It's Christmas with  
**LEDISI**

**Mon, December 15**  
**KAWEH**  
 with Edgardo Cambon  
 Danilo Paiz & Anthony Blea

**Tues, Wed, December 16, 17**  
**HOLLY COLE**  
 A Night Before Christmas

**Thurs, Fri, Sat, Sun, December 18, 19, 20, 21**  
**CHARLIE HUNTER TRIO**

**Mon, December 22**  
**BARBARA MORRISON**  
 A CHRISTMAS TRIBUTE TO CHARLES BROWN

**Wed, December 24**  
**CLAIRDEE**  
 "This Christmas" comes to San Francisco!

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**@ BERKELEY:**  
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 Thurs 12/25 -- Closed, Wed 12/31-10:30am-7:30pm  
 Thurs 1/1 -- Berkeley: Noon-9pm, SF: Noon-6pm

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**HOLLY CONLAN**

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(FEAT. JOSH BROUH FROM POOR MAN'S WHISKEY)

FRIDAY DECEMBER 5 • 9:30PM • \$12 (ROCK/POP)

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SATURDAY DECEMBER 6 • 9PM • \$12 (INDIE)

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**MIKE GIBBONS** (CLOSING SET)

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**DAVID BARON CD RELEASE!**

SUNDAY DECEMBER 7 • 9PM • \$10 (INDIE)

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**AND FRIENDS**

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**BLEVIN BLECTUM**

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**BEAUTY AND THE BEAT**

(A TRIBUTE TO THE GO-GOS)

WEDNESDAY JANUARY 7 • 8PM • \$15 (SONGWRITER)

**ELLIOTT MURPHY**

**JANN KLOSE**

FRIDAY JANUARY 8 • 9:30PM • \$12 (INDIE)

**THIS CHARMING BAND**

(A TRIBUTE TO THE SMITHS)

**BEAUTY AND THE BEAT**

(A TRIBUTE TO THE GO-GOS)

SATURDAY JANUARY 17 • 9PM • \$15 (R&B/SOUL)

**LAVAY SMITH & HER RED HOT SKILLET LICKERS**

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**SAT 12/6** THE FANCY DAN BAND  
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**SUN 12/7** **HANK IV**  
MAYYORS  
TRADITIONAL  
FOOLS (ROCK/ROLL) 9PM \$7

**MON 12/8** SALSA SUNDAYS  
DANILO  
\$6, 3-8PM, SALSA DANCE 3:15PM

**TUE 12/9** DOLLAR DAYS \$1 PABST/\$2 WELL  
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## THURS/4 DANCE CLUBS CONT»

Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Vogue '80s Night Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.

Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

## FRIDAY 5

### ROCK/BLUES/HIP-HOP

Darondo, Wallpaper, Nino Moschella Slim's. 9pm, \$21.

Toby Love Grand. 8pm, \$28.50.

Los Lobos, David Lindley Fillmore. 8pm, \$39.50.

Love is Chemicals, Mist and Mast, We is Shore Dedicated Hemlock. 9:30pm, \$7.

Meat Beat Manifesto, Dub Gabriel Independent. 9pm, \$20.

» Morning Benders, Muslims, Miniature Tigers Rickshaw Stop. 9pm, \$12.

Ours, Plain Jane Automobile Red Devil Lounge. 8pm, \$15.

Raw Deluxe Pier 23, Embarcadero; www.pier23cafe.com. 10pm, \$10.

Trophy Fire, Heavenly States, Federalists, I the Mighty Bottom of the Hill. 8:30pm, \$10.

Von Iva, Run Run Run, Bruises Café du Nord. 9:30pm, \$12.

**BAY AREA**  
Back Pages Johnny Foley's. 9pm, free.

Green Machine Beckett's. 10pm, free.

### BAY AREA

Bongo Love, Chinyakare Ensemble Ashkenaz. 9pm, \$15.

House Jacks Freight and Salvage. 8pm, \$21.50.

Royal Deuces, High Rhythm Hustlers Starry Plough. 9:30pm, \$8.

Linda Tillery and Cultural Heritage Choir Sacred Space at Rudramandir, 830 Bancroft, Berk; (510) 486-8700. 8pm, \$30.

### DANCE CLUBS

Activate! Lookout, 3600 16th, 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

B.O.D.Y.H.E.A.T. Elbo Room. 10pm, \$10. With DJ Marshall Jefferson.

Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Club Six Ten Year Anniversary Club Six. 10pm, \$10. Hip-hop, reggae, and dancehall with Mix Master Mike, Shortcut, and more.

Cream DNA Lounge. 10pm, \$9-12. Lesbian dance party with DJs Kathy Valenti and Carlitos spinning hip-hop, old-school, Latin, and pop.

Desire Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.

Directions in Stereo Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.

Dirt! Madrone. 9pm, \$5. Electro, crunk, booty-bass, hyphy, and other ass-shaking sounds with DJs Morale, Kap10 Harris, and Shane King.

Don't Stop Amnesia. 10pm-2am, \$3. With DJs Hopper and Spinnrhythm and special guests.

Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.

Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

Glamour AsiaSF. 9pm, \$5. DJs Jacob Fury and Jawa spin Brit pop, indie, new wave, and 80s.

Hot Boxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Lookout Weekend 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phyllie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.

Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

**BAY AREA**  
Gato Barbieri Yoshi's. 8pm and 10pm, \$30.

Lua Hader and Twist Angelica's Bistro, 863 Main, Redwood City; www.angelicabistro.com. 7:30pm and 9:15pm, \$15.

Fred Randolph Jazz Group Albatross. 9:30pm, \$3.

## MUSIC

### Hormones, Luvhead, Margaret Scranton Band

Uptown. 9pm, free.

Tribal Blues Band, Zanzibar Little Fox, 2209 Broadway, Redwood City; www.foxdream.com. 8pm, \$14.

### JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Chris Botti Yoshi's San Francisco. 8pm and 10pm, \$30.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, \$8.

Barbara Gainer Velma's, 2246 Jerrald; 824-7646. 5pm, free.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

### BAY AREA

Gato Barbieri Yoshi's. 8pm and 10pm, \$30.

Bryan Girard Trio Armando's, 707 Marina Vista, Martinez; (510) 517-7005. 8pm, \$8.

Eric Swinderman's Quintet Anna's Jazz Island. 8pm, \$14.

### FOLK/WORLD/COUNTRY

» "Body Music Festival" Project Artaud Theater, 450 Florida; www.crosspulse.com. 8pm, \$20. Short sets by various artists, plus a commissioned piece by the Kecak Project.

German Projekt Red Poppy Art House. 8pm, \$10-12.

Youssoupha Sidibe and the Mystic Rhythms Band Little Baobab, 3388 19th St; www.littlebaobab.com. 8pm, \$5.

### BAY AREA

Bongo Love, Chinyakare Ensemble Ashkenaz. 9pm, \$15.

House Jacks Freight and Salvage. 8pm, \$21.50.

Royal Deuces, High Rhythm Hustlers Starry Plough. 9:30pm, \$8.

Linda Tillery and Cultural Heritage Choir Sacred Space at Rudramandir, 830 Bancroft, Berk; (

**Ellen Robinson and Her Quartet** Anna's Jazz Island. 8pm, \$15.

## FOLK/WORLD/COUNTRY

» "Body Music Festival" Project Artaud Theater, 450 Florida; [www.crosspulse.com](http://www.crosspulse.com). 8pm, \$25. With Slammin' All-Body Band, KeKeCa, Celina Kalluk, and Barbatiques.

» "Encuentro del Canto Popular" Brava Theater, 2781 24th St; [www.brava.org](http://www.brava.org). 7pm, \$16. With Rupa and the April Fishes.

**Gamelan Sekar Jaya** Langton Laboratories, Nine Langton; <http://blog.langtonlabs.org>. 8pm, \$12-20.

**Klezmer Conservatory Band** Jewish Community Center of San Francisco, 3200 California; (415) 292-1233. 8pm, \$25-32.

**Mike Gibbons Band, Eoin Harrington, Brad Wolfe and the Moon, David Baron** Café du Nord. 8pm, \$12.

**Roy Zimmerman** Noe Valley Ministry, 1021 Sanchez; (415) 454-5238. 8:15pm, \$17.

## BAY AREA

**Devil Makes Three, Brothers Comatose** Stary Plough. 9pm, \$15.

**MJ Greenmountain** Ashkenaz. 9pm, \$15.

**Tom Russell** Freight and Salvage. 8pm, \$27.50.

## DANCE CLUBS

**Bamboo Hut** 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.

**Barracuda** Deco Lounge, 510 Larkin; 346-2025. [www.decosf.com](http://www.decosf.com). 9pm-3am, \$5. Resident DJ Underdog spins for the boys.

**Beat Stroganoff** Madrone. 9pm, \$5. Afro, hip-hop, breaks, and mashed-up funk with DJs Phleck, Gordo, Timoteo Gigante, and Shiek.

**Beefest** Space 550. 10pm-4am. The name says it all.

**Better Days** Pink. 10pm-2am, \$10-15. With Franky Boissy.

**Bistrotheque** Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.

**The Deacon** Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.

**Digital Voda** 10pm-2am, free. Best of European house and electro.

**Doghouse** ODC Dance Commons, 351 Shortwell; [www.doghouseswing.com](http://www.doghouseswing.com). 9pm-12:30am, \$10-18. Swing dancing.

**Dream** Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. Hosted by Matty and Nick. **Drunk and Horny** Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

**Element Saturdays** Element Lounge. 9pm-3am. \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

**Elevate** Roe/Prive, 651 Howard; 979-3031, [www.sebastianentertainment.com](http://www.sebastianentertainment.com). 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

**1st Saturdays** Icon Ultra Lounge. 10pm-3am. R&B, hip-hop, and mashups with DJs Ajaxx and Jfeeva.

**Fluid Saturdays** Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

**Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

**Haiti and World Beats** El Rincon. 9pm-2am. With Kalbass and guests.

**Harry Denton's Starlight Room** 8:30pm, \$15. With DJ Dave Gillis and various dance bands.

**Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; [www.auntcharlieslounge.com](http://www.auntcharlieslounge.com). 10pm-2am, free. With host Gina La Divina.

**Hot Mess** Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.

**House in the Jungle** Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.

**Hybrid** Cat Club. 9:30pm-3am, \$6. Rock, mashups, hip-hop, and glam.

**Leisure** Annie's Social Club. 10pm-2am, \$7. Classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul with DJs Aaron, Omar, and Jetset James, plus back-room karaoke.

**Lust** Bambuddha Lounge. 9pm-2am, \$10. DJ Dimitri Mykonos spins house with Hella Miles.

**Magnet Lounge** 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.

**Meet Me in the Bathroom** Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.

**Mr. Smith's** 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwn.

**Pagode da Paz Pureza** Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.

**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

**Pop Rx Gallery**, 132 Eddy; [www.rxgallery.com](http://www.rxgallery.com). 10pm, \$7. With Broker/Dealer.

**Saturday Night Soul Party** Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.

**Seduction** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.

**Sojurn** Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.

**Suite One80One** 9pm-4am, \$20. Guest DJs weekly.

**El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

**Trans-Am** Eight. 9pm-2am, \$5. Queer punk party with live bands.

**TruSoul DJ Collective** Levende Lounge. 10pm-2am. It's true, and it's soul.

**Velvet Lounge** 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

**Voodoo Cabaret** El Rincon. 8pm-2am. Ritualistic, shamanistic dance party with live world music, belly dancers, and mermaids. Seriously--mermaids!

## SUNDAY 7

### ROCK/BLUES/HIP-HOP

» "Aimee Mann's Third Annual Christmas Show" Bimbo's 365 Club. 8pm, \$40. With Patton Oswalt, Grant-Lee Phillips, Nellie McKay, and Morgan Murphy.

**Armagideons, Eric McFadden, Hooks, RubberSideDown, Dead Ringers, Ferocious Few Bottom of the Hill.** 7pm, \$10.

» "Modern Times Bookstore Benefit" Hemlock. 6pm. With Top Critters, Must I Lose a Limb, Reptiel, and Parker Frost.

**Meshell Ndegeocello, Coup** Fillmore. 8pm, \$29.50.

**Jonathan Richman, Felix Dukes** Great American Music Hall. 8pm, \$15.

» **Jill Tracy, Holy Kiss, Murder of Lilies, DJ Nako** Café du Nord. 9pm, \$10.

### FOLK/WORLD/COUNTRY

» "Body Music Festival" Project Artaud Theater, 450 Florida; [www.crosspulse.com](http://www.crosspulse.com). 2pm, \$5-10 and 7pm, \$25. Matinee concert for kids with Slammin, Derique McGee, and Sofia Lopez-Ibor. Evening concert with Barbatiques, Slammin, Celina Kalluk, Sam McGrier, and Derique McGee.

### JAZZ/NEW MUSIC

**Chris Botti** Yoshi's San Francisco. 7pm and 9pm, \$40.

**Sony Holland Duo** Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.

### DANCE CLUBS

**Bionic** 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.

**Boogie Brunch** Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.

**Church II** Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Liveness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.

**Club Havana** Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.

**Dimanche** Slide. 9pm. With DJ Frenchy Le Freak and special guest.

**Dub Mission** Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall.

**Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

**Escape** Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.

**French Kiss** Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.

**Harry Denton's Starlight Room** 8:30pm, free. With DJ Page Hotel.

**Holding Firm Reggae Sundays** Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

**Jock Lookout**, 3600 16th; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.

**Kodo Wish**. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house

grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

**Salsa Sundays** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

**Salsa Sundays** El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.

**SanFranSoulfulSundays** Madrone. 8pm, free. Johnny Venetti spins beats, jazz, and some old-school spice.

**Sundance Saloon** Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

**Sun-Daze Double Dutch**. 10pm-2am. Hip-hop and old-school with DJ B-Love.

**Stag** AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

## MONDAY 8

### ROCK/BLUES/HIP-HOP

**Fall of Troy, Number 12 Looks Like You, Warship, Black Houses** Slim's. 7:30pm, \$13. Moller, Mosshead Elbo Room. 9pm, \$5. Relentless7 Independent. 8pm, \$20.

CONTINUES ON PAGE 36 >

### JAZZ/NEW MUSIC

**Michael O'Neill Quintet** Yoshi's San Francisco. 8pm and 10pm, \$10-16.

**Lavay Smith** Enrico's Sidewalk Café, 504 Broadway; [www.enricossf.com](http://www.enricossf.com). 7pm, free.

CONTINUES ON PAGE 36 >



## HAPPY HOUR

Tues-Sat 5-8pm

### SUN & MON

Happy Hour all night!

**\$4 Margarita pints!**

**\$3 ALL Draft Beers**

**\$3 Cosmopolitans**

**Martini's**

**Manhattans**

**Well drinks & more**

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**FRI. DEC. 12 • DOORS 8 / SHOW 9 • \$20**

**CS**

**NATALIE PORTMAN'S SHAVED HEAD**

**MON. DEC. 15 • DOORS 7 / SHOW 8 • \$25 • 18 & UP**

**AMANDA PALMER**

**WITH THE DANGER ENSEMBLE**

**THE BUILDERS AND THE BUTCHERS • ZOE KEATING**

**WED. DEC. 31 • DOORS 8 • \$60 • 21 & UP**

**A SWINGIN' NEW YEAR'S EVE**

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**AND THE NAILS AND THE RHUMBA BUMS**

**STOMPY JONES • THE COTTONTAILS**

**SPECIAL APPEARANCES BY**

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**COMING JAN. 16: PRIDE & JOY**

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## WEEKLY

W: **"IT'S MONKEY TIME!"**  
W/ DJ SERGIO IGLESIAS - 60's, BUBBLEGUM, & R'N'B

TH: **BUILT FOR SPEED**

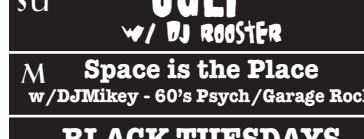
**ROCKS YOUR ASS!**

**PUNK AS F\*CK**

**w/ DJ MASTER BLASTER**

SA: **I ❤ Wet Panties**

**DJ Jules (1984)**



**M: Space is the Place**

**w/ DJ Mikey - 60's Psych/Garage Rock**

**T: BLACK TUESDAYS**

**w/ THE FIEND**

**M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2**

**HAPPY HOUR TIL 7**

# Ashkenaz

## Music & Dance Community Center

WED 12/3	BLUES <b>SALUTE TO BILLY PIGRUM</b> All-star blues jam and benefit
8:00 pm \$15 donation	
THU 12/4	MIDDLE EASTERN & BEYOND <b>ELIYAHU &amp; QADIM</b> Mystical music of the Near East
8:00 pm \$15 \$12 advance	
FRI 12/5	AFRICAN <b>BONGO LOVE + CHINYAKARE ENSEMBLE</b>
9:00 pm \$15 \$12 adv/stu	
SAT 12/6	CD RELEASE PARTY <b>MJ GREENMOUNTAIN</b> + special guest <b>CHEB I SABBATH</b>
9:00 pm \$15	
SUN 12/7	CRAFT FAIR <b>INTERNATIONAL HOLIDAY BAZAAR</b>
11 am - 7 pm \$1-up sliding scale	
SUN 12/7	REGGAE DJ NIGHT <b>DUB CULTURE SESSIONS</b> Low Tones, Lionheart Sounds, Shashamani Soundsystem + B-DANK (Mountain Lion Hi Fi)
9:00 pm \$5	
TUE 12/9	ZYDECO <b>TRI TIP TRIO</b> 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
8:30 pm \$10	
WED 12/10	FOLKDANCE <b>BALKAN FOLKDANCE</b> 7:00 pm dance lessons
8:00 pm \$7	
THU 12/11	SPACENUG PRESENTS <b>THE DANCE, BLAKE WILLIAMS, SAFIYA</b>
9:00 pm \$5	
12/13	9TH ANNUAL MUSICAL NIGHT IN AFRICA
12/21	THE EVERYONE ORCHESTRA

**BERKELEY'S HOME FOR WORLD MUSIC AND DANCE SINCE 1973**  
1317 San Pablo Ave.  
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(510)525-5054

Calendar, advance tickets,  
information:  
**ALL AGES**  
**ALL TIMES**  
[www.Ashkenaz.com](http://www.Ashkenaz.com)

### EXCITING EVENTS COMING UP!

**THURSDAY, DECEMBER 4**

**ELIYAHU & QADIM**  
Mystical music of the Near East

**FRIDAY, DECEMBER 5**

**BONGO LOVE + CHINYAKARE ENSEMBLE**

**SATURDAY, DECEMBER 6**

**CHINYAKARE ENSEMBLE**  
Music and dance of Zimbabwe

**SUNDAY, DECEMBER 7**

**1<sup>st</sup> Annual International Holiday Bazaar**  
50+ vendors offering thousands of handmade, sustainable, & cultural items from around the world—most under \$25!  
+ live acoustic music, kids' craft corner, CFL giveaway, & more

**BERKELEY'S HOME FOR WORLD MUSIC AND DANCE SINCE 1973**  
1317 San Pablo Ave.  
at Gilman  
(510)525-5054

Calendar, advance tickets,  
information:  
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THE CABINET EXPERTS

MON/8

CONT. >>

**DANCE CLUBS**

**Block-Party** Double Dutch. 10pm-2am.

Underground hip-hop and old-school. With DJ Veronica and special guest.

**Caña** Little Baobab, 3388 19th St; 643-3558.

10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx.

**Club Camille(s)** Beauty Bar. 10pm-2am, free.

Classic-era drunk rock.

**Club 99** Stud. 9pm-2am, \$3. Virginia Suicide

hosts as DJ Jay-R spins the grungiest '90s

rock, hip-hop, and who-knows-what-all.

**Dance Oasis** African American Art and

Culture Complex, 762 Fulton; 922-2049. 7pm,

\$10. Merengue, bachata, salsa, and cumbia

lessons.

**Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5.

Children of the Twilight Guild present this

dark dance club.

**Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny

Hoyston spins hip-hop, oldies, and punk.

Why's it called Dollar Monday if it costs \$2?

'Cause the PBRs are \$1 a can! Dollah, dollah

bill, y'all!

**High Rolling Low Budget** Tunnel Top.

9:30pm, free. Acid jazz, rare grooves, nü

jazz, and deep house with DJ Hofwegen and

friends.

**Karaoke Shark** Cellar, 685 Sutter; 441-5678.

10pm-2am, free. Karaoke madness with

25,000 song options.

**Mainroom Mondays** Annie's Social Club. 9pm,

free. Live the dream: karaoke on Annie's

stage and pretend you're Jello Biafra.

**Mix Julie's** Supper Club, 1123 Folsom; 861-

0707, juliesupperclub.com. 8pm. Salsa

with the coordinated queer folks from

QueerBallroom.com.

**Monster Show** Underground SF. 10pm, \$5.

Cookie Dough and DJ MC2 make Mondays

worth dancing about, with a killer drag show

at 11pm.

**94117** Madrone. 9pm, free. With board

games, BYO food, videos, and movies, it's

just like your living room, if your living room

had a full bar.

**Punk Rock Sideshow** Hemlock Tavern. 10pm-

2am, free. Get punk'd by DJ Tragic and the

Duchess of Hazard.

**Risky Mondays** 222 Club. 10pm, free. Risky

Business DJ crew and guests spin hip-hop,

switching up musical themes weekly.

**SF Mundane** Stud. 9pm-2am. An LGBT hip-

hop party spun by DJ Page Hodel.

**Sex, Sexx, and More Sexxx** Delirium. 10pm-

2am, free. Rock 'n' roll, hip-hop, and indie

with Brett Wilde and DJ Luv.

**Veni Vidi Vici: Merry Krismahanukwanzika**

Club Six. 10pm, \$10-15. With members of

Sound Tribe Sector 9, J-Boogie, and more;

presented by Juxtapoz and ArtnowSF.

**TUESDAY 9**

**ROCK/BLUES/HIP-HOP**

**Blu, U-N-I, Richie Cunning, Fashawn**

Independent. 9pm, \$14.

**Dressy Bessy, Colourmusic, Baby Grand**

Rickshaw Stop. 8pm, \$12.

**Family Curse, Graves Brothers Deluxe,**

Chinese Bookie Hemlock. 9pm, \$6.

**Little Joy, Dead Trees, Red Cortez** Slim's.

8pm, \$13.

**Railcars, Religious Girls, Halcyonaire**

Bottom of the Hill. 9pm, \$8.

**BAY AREA**

**Leopold and His Fiction, Excuses for**

**Skipping, Man/Miracle, Maus Haus**

Uptown. 9pm, \$30. Benefit for the Mills

Dance Collective.

**FOLK/WORLD/COUNTRY**

**Macabéa, Nader DeAik** Elbo Room. 9pm, \$7.

**DANCE CLUBS**

**Adrian Voda.** 9pm-2am. Salsa, merengue,

electronic beats, and more.

**Ay Karamba!** Glas Kat. 7:45pm-1:45am. Live

salsa bands, Latin DJs, and dancing.

**Change the Beat** Madrone. 9pm, free. DJs

Centipede and Citizen Ten spin thug jazz and

funk rock from around the world.

**Coco Rico** Tunnel Top. 10pm-2am, free. Latin,



**Lusty Lady Holiday Party**  
Kunt~tree Christmas! Chanukah HO-Down!

**TUES DEC 9TH, 8PM-3AM**

**GIRLS! GIRLS! GIRLS!**  
**DANCING! DRINKING! KISSING!**

**MC KINGFISH**  
OF HUBBA HUBBA REVIEW  
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FUN & GAMES!

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SPANKING, FOOTWORSHIP,  
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(\$1 service charge) Tickets on-line: [www.slimstickers.com](http://www.slimstickers.com) and [www.gambtickets.com](http://www.gambtickets.com), all Tickets.com outlets 800/225-2277  
For tickets by fax info, call 415/255-0333 (Slim's) / 415/885-0750 (GAMH) \* Tickets for both clubs available at both box offices.  
All ticket sales are final—no exchanges/refunds. Limited access/seating for disabled &



## Little Joy

**» PREVIEW** Few had a clue about Little Joy as we watched them gather on the outdoor stage at Big Sur's Fernwood campground this fall. The Los Angeles band had slipped onto the Festival in the Forest bill the weekend before it was to perform at the Independent alongside Devendra Banhart side project Megapuss, and the ramshackle crew — which included vocalist-guitarist Binki Shapiro, multi-instrumentalist Rodrigo Amarante (Los Hermanos), and drummer-multi-instrumentalist Fabrizio Moretti (the Strokes) as well as Banhart and producer Noah Georges — took its time setting up. And why not? The sky was clear, the nightmarish Big Sur fire was behind us (though the Henry Miller Library was preparing to close for fear of mudslides), the green and gold mountains above the stage were a fantastic, organic distraction, and there was plenty of spectacular autumnal parkland to wander.

As the group began to fiddle with its instruments in earnest, hipsters hailing from the Bay, Monterey, and LA suddenly materialized — like headbanded, bejeweled elves in designer sandals — from woods. Something special was going down. Yet little did we realize how sweet it would be: behind those scenester shades onstage came the most dulcet pop tunes, lightly scented with classic Brill Building songwriting and a whiff of Cali languor. Sounding for all the world like louche, beachbound Dion and the Belmonts, Little Joy sported an El Lay too-cool-for-you exterior that was simultaneously attractive and off-putting, but their songs — now collected on a self-titled Rough Trade debut — bid you to come closer, closer. (Kimberly Chun)

**LITTLE JOY** With the Dead Trees and Red Cortez. Tues/9, 8 p.m., \$13. Slim's, 333 11th St., SF. (415) 522-0333, [www.slims-sf.com](http://www.slims-sf.com)

Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

**Da Showcase** Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

**Drunken Monkey** Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primitives like you.

**Excuses Excuses** Pink. 10pm, \$3. DJs Rchrd Oh! and Miss Toasts spin at this girls' night.

**The Headphone Mix** Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

**Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

**In N Out** 330 Ritch. 9pm, free. DJs Kirk and Kitty spin classic soul on the dance floor.

**Lost and Found** Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

**Monkey Funk** Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.

**Next Level** Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.

**Nickie's** 9pm, \$5. Middle Eastern remixes. **Phuturo** Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.

**Return to Your Raices** Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

**Rock N Roll Tuesdays** El Rincon. 8pm-2am. Live bands plus DJs.

**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenn Kravitz.

**Scenario** Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.

**Shelter** Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.

**Soul Afrique** John Collins, 90 Natomia; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.

**Suspect** Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.

**Taboo** Pink. 10pm-2am, \$5. With David Harness and guests. **SFBG**

**House of Shields** Est. 1908  
39 NEW MONTGOMERY ST. S.F.  
\$2 PBR'S ON TAP  
\$5 WELL DRINK SPECIALS EVERYDAY

**FRIDAY DEC 5**  
**ACROSS THE TRACKS**  
NORTHERN SOUL PARTY  
W/ DJs SHAKEN STEVE, FIGGIE  
9PM \$4

**FRIDAY DEC 12**  
**PARKER STREET CINEMA**  
WITH THE DANDELION WAR  
9PM \$5

**SATURDAY DEC 13**  
**EVENING EMPIRE**  
WITH CONSPIRACY OF VENUS  
9PM \$5

**FRIDAY DEC 19**  
**KALEIDOSCOPE**  
OUR MONTHLY SOUL & GARAGE DANCE PARTY!  
DJs CARLOS, MAJOR SEAN, DR SCOTT

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Every Monday 5pm-9:30pm  
**KRAZY FOR KARAOKE HAPPY HOUR!!!**  
W/ your Host BRIT POP BILL (Annie's/ Limba Lounge) & your bar twin Tracy Come Belt it out and drink it down. FREE!!!

Every Wednesday 5pm-9pm  
**GODZUKI HAPPY HOUR SUSHI**

Every Thursday 7pm-10pm  
The Knockout Presents  
**"BINGOTOPIA"** Play for Drinx, Dignity and Dorky Prizes with your host... Clare St. Clare FREE!!!!

**WEDNESDAY, DECEMBER 3RD 5PM-9PM**  
**GODZUKI HAPPY HOUR SUSHI**  
After Godzuki  
9PM-2AM  
Colin Hormone Presents...  
**THE RANTOULS**  
HUNX & HIS PUNX  
Harlem, Colin & Eric Daggerman DJ...\$6

**THURSDAY, DECEMBER 4TH... 5PM-10PM**  
**"BINGOTOPIA"**  
Play for Drinx, Dignity and Dorky Prizes with your host... Mistress Clare St. Clare...FREE!!!!

THEN AFTER BINGO...  
10pm-2am Marcella G. Presents...  
**PERVERTS**  
jiguae on drums and ty segall on guitar the splinters band ( [MYSPACE.COM/THEsplintersband](http://MYSPACE.COM/THEsplintersband) ) Culture Kids...\$5

**FRIDAY, DECEMBER 5TH... 9PM-2AM**  
**"OLDIES NIGHT"**  
**TWICE A MONTH! WOW!**  
DJ Primo, Daniel and Lost Cat  
Doo Wop/One Hit Wonders/Soul/Scratchy 7" Rock & Roll PS. Oldies Night New Years Eve Party Tickets on sale tonight...\$3

**SATURDAY, DECEMBER 6TH... 10PM-2AM**  
**DEBASER**  
A 90s ALTERNATIVE DANCE PARTY  
WITH DJs JAMIE JAMS AND EMDEE OF CLUB NEON  
\$5. FREE WITH FLANNEL BEFORE 11PM  
DOORS OPEN 9PM, SHOW STARTS 10PM

**SUNDAY, DECEMBER 7TH... 9PM-2AM**  
Modern Entertainment Presents...  
**SHUCKIN' & JIVIN'**  
DJs DR. SCOTT & ORAN SPIN...  
R&B, DOOWOP, JIVERS, STOMPERS & BOPPERS ALL ON 78 RPM!  
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**MEATBEAT MANIFESTO**  
DUB GABRIEL  
FRI DEC 5th

**LOW vs DIAMOND**  
LOVE BARCELONA LOVE FIRE  
doors 8:30 \$14

**imeem i & broke-ass stuart present "keys to the city" launch party**  
TUE DEC 9th  
RICHIE CUNNING FASHAWN  
doors 8:30 \$12 ADV \$14 DOOR

**PAT McGEE**  
Five AM :: Ernie Halter  
WED DEC 10th  
doors 7:30 \$15

**SURE**  
yoni wolf (from why) Forrest day  
THU DEC 11th  
FRI 12.12/ DOORS 8:30PM/ \$18  
**MUDHONEY**  
**WOODEN SHIPS** • SF DIRTY STEALER  
SAT 12.13/ 11AM - 4PM/ FREE  
**INDIE MART**  
SAT 12.13/ DOORS 9PM/ \$20  
**HUT AT THE HUT VIII**  
COPY CAT KILLERS • LEATHER FEATHER • DJ DON  
SAT 12.14/ DOORS 7:30PM/ \$15  
**FISHBONE**  
HEAVY MOJO • NATIVES OF THE NEW DAWN  
ARORAH  
MON 12.15/ DOORS 7:30PM/ \$25  
**LEON RUSSELL**  
MOONALICE

**WED 12.17 & THU 12.18/ DOORS 7:30PM/ \$25**  
**MERCURY REV**  
THE DUKE SPIRIT  
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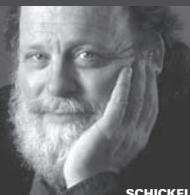
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# visual art

YSL, XOX: A Google search using the terms "Yves Saint Laurent" and "exquisite" yields over 100,000 results. Reasons why include the peerless designer's androgynous inventions, his chiffon touch, his dedication to muses such as Catherine Deneuve and Betty Catroux, his smoking jackets (seen in sketch form, far left), his inventive bridal gowns (second from right), and his homage to Vincent Van Gogh (far right). The Saint Laurent retrospective at the deYoung presents all these delights and more.

PHOTOS AND IMAGES COURTESY OF FOUNDATION PIERRE BERGE-YVES SAINT LAURENT



## Beauty, reappraised

The serious pleasures of "Yves Saint Laurent: 40 Years of Fashion"

By Matt Sussman

➤ a&eletters@sfbg.com

The deYoung Museum's retrospective of the late, great Yves Saint Laurent's 40-year career designing haute couture comes at an awkward moment for fashion and its fans. With the country facing the worst financial crisis since the Great Depression, "recessionista" is the buzzword du jour and *Vogue* and its ilk are trading their trend watches for old bromides such as "investment pieces" and "necessary luxuries."

This strange timing is certainly no fault of the de Young, which had the foresight to begin planning this massive retrospective (and to ensure that SF was its only US stop) in 2002, well before the designer's untimely passing last June. Amid the profligate bailouts, "Yves Saint Laurent: 40 Years of Fashion" not only offers up a snappy lesson in fashion history, it provides a necessary helping of that luxury so often promised, but debatably afforded, by public art institutions: beauty, reappraised.

Saint Laurent collected beautiful things — his homes in Paris

and Marrakech were exquisitely appointed with Louis XVI furniture and paintings by Picasso and Goya — and he made the creation of beautiful things his life's work. One can walk through the exhibit and simply appreciate this — the jackets that flawlessly capture Van Gogh's brushwork through sequins; the evening cape that's a cataract of autumnal feathers. But Saint Laurent is a master because he consistently made all the paillettes and feathers and evening gowns and safari suits telegraph what Tim Gunn likes to call "a point of view."

Saint Laurent's point of view was that beauty is a form of power and nothing is sexier than confidence. "The body of a woman is not an abstract idea," he once said, "[A dress] is not made to be contemplated but to be lived in, and the woman who lives in it must feel herself beautiful and right in it." Even on unobtrusive mannequins, you can see how Saint Laurent's silhouettes were always conscious of — and gracious toward — a woman's body. Many garments would be as flattering on a 20-something gamin as on a woman in the full-

ness of middle age. Perhaps this is why Catherine Deneuve has continuously worn YSL since 1967.

This is immediately apparent in the two rows of garments, backlit in soft blue, that form the entryway to the rest of the exhibit. Here are all the Saint Laurent hallmarks: transparency, androgynous tailoring, the perfected detail — all executed with a sly playfulness and flair for drama. A 1968 evening gown of sheer black silk chiffon, with a ring of ostrich feathers discreetly placed just below the navel, shocks first with all that it leaves exposed, and then with its elegance. A more modest 1991 two-piece evening ensemble dedicated to ballerina Zizi Jeanmaire (to whom Joseph Cornell also paid homage), evokes the casual ease of a dancer's cool-down outfit — save for the exquisite bugle bead embellished hems. Several examples of Saint Laurent's signature Le Smoking ensembles — his feminine remake of the tuxedo — are also on display, each one a master class in fit and proportion.

The "Yves Saint Laurent revolution" was not merely a matter of

taking cues from street style and changing social mores and gender roles. Like Coco Chanel before him, Saint Laurent's prerogative was to make clothes for women who wanted to dress for themselves, and not for the Social Registry circuit that still dictated the shopping habits of couture clients when he took over Dior, at the tender age of 21, in 1957.

Granted, many of Saint Laurent's repeat customers — those names printed on the bottom of the exhibit's explanatory cards like cartouches in an Egyptian temple — still went to charity luncheons, galas, and season openings. But clad in YSL, they could cause tongues to wag, cluck disapprovingly, or flutter with lust. Saint Laurent's 1971 '40s-inspired collection initially struck a sour note with fashion critics, who turned up their noses at what they saw as tasteless "Vichy chic." But looking at that collection's signature piece now — a sumptuous, acid green fox fur jacket with shoulder padding befitting a linebacker, or Joan Crawford — one sees a kind of social armor. It says, "don't fuck with me," in the classiest way possible. No wonder Naomi Campbell wore the jacket (with just a pair of tights and heels) in Saint Laurent's farewell retrospective.

"I'm the last couturier," Saint Laurent intones in a voiceover near

the beginning of David Teboul's intimate 2002 documentary *Yves Saint Laurent 5 avenue Marceau 75116 Paris*. It's hard to scan how serious the gently self-deprecating Saint Laurent is being — although his visible physical frailty belies the sharpness of his instincts and his eye as he designs his final spring/summer collection.

Since Saint Laurent's death, fashion has become yet more rapaciously capitalistic and pragmatically democratic: houses have become branches in multi-brand luxury conglomerates, designers sell to both Target and Barney's, and haute couture has largely become an accessory to advertising. Saint Laurent's "last couturier" statement comes off as a declaration of purity in the face of such seismic shifts. A palliative for these sour times, "Yves Saint Laurent: 40 Years of Fashion" grants us unprecedented access to the beautiful world he crafted, whose dignity he sought to protect until the end. **SFBG**

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## MENAGE A TROIS: LOOKING AND LONGING AND "YVES SAINT LAURENT"

**TAKE ONE** The flat, pop, almost banal brilliance of Luis Bunuel's *Belle de Jour* (1967) hinges not on tragically trite dungeon-mistress corsets but on the critical tension between the silently exploding, sexually exploratory interior life of Severine (Catherine Deneuve) and her frigid-to-frozen good-bourgeois exterior, impeccably framed by Yves Saint Laurent's prim-chic uniform-esque daywear. These costumes continue to inspire imitators' collections today — who can forget the jingle-all-the-way opening scene, where Severine rebuffs her handsome surgeon husband during a carriage ride? Her suave Prince Charming abruptly orders their coachman to roughly drag his resistant, now-struggling bride into the fairytale forest — the brass buttons on the men's coats perfectly rhyme with those on Severine's five-alarm scarlet wool suit — where they tie her up, tear off that perfectly tailored jacket, whip, and molest her. Bien sur, this is just Severine's idle before-bed rape and violation fantasy, made all the more pungent by the perverse spoiling of Saint Laurent's exquisite getups.

At this point in his career, the designer was fully occupied, dreaming up four full collections a year — two for ready-for-wear and two for haute couture — composed of as many as 100 ensembles. Yet he still loved to design for stage and screen. This job led to a lifelong friendship with Deneuve. One iconic frock from *Belle de Jour* — the sublimely austere, black wool barathea A-line with proper white satin collar and cuffs — is on display at "Yves Saint Laurent," the exhaustive YSL retrospective at the de Young. An ever-so-slightly-hip-slung black patent belt nearly disappears beneath an invisible front placket closure: black on black. There may be more memorable outfits in the film — particularly the buttoned-up Severine's protective-shell outerwear — but this piece, redolent of maids, nuns, schoolteachers, and other archetypal images of traditional female service — throws the distance between Severine's desire for debasement and her icy, blue-eye-shadow-frosted hauteur into stark relief. It's a study in contrasts: puritanical, yet in its girlish, unconstrained, almost innocent lines — also found in the gray trapeze dress Saint Laurent dreamed up for Christian Dior in 1958 — it eschews the predictable sexuality of the previous era's "New Look," with its nipped waists and full womanly skirts.

**TAKE TWO** Saint Laurent never shied from fantasy, and the Orientalist/colonialist dreams of the designer, who was born in Algiers and spent much of his later life in Morocco, are in full effect at the de Young — Jean Paul Gaultier dined out on the hyper-exaggerated cone breasts that Saint Laurent first conjured in his 1967 African collection. But equally fantastic, if pegged to more utilitarian, workday pursuits, are the examples of women's wear influenced by salty Mediterranean seafarers, pin-striped swells, and animal-skin-clad hunters. Saint Laurent takes the functional and elevates it until it is almost painfully, acutely sensuous: witness 1968's suede thigh-high boots accentuating an all-legs Amazon, accompanied by a figure-masking suede tunic and visor-ed hood. Nearby is his first safari jacket from 1968, laces descending from the neckline above a hip-riding ring belt, shorts, and tall boots. Tom Ford borrowed such insouciant lacing to revive moribund Gucci in the '90s. Veruschka famously struck a pose in this outfit for the fashion press, but I can't help but imagine longtime Saint Laurent muse and his femme counterpart Betty Catroux as its genuine inspiration.

Less lioness than angular blonde whippet, perpetually booted, platinum blonde, and a permanent member of her and Yves' imaginary band Les Saints (Catroux's maiden name is Saint), the androgynous Catroux — who haunted the exhibition's media preview at the de Young — was a mannequin for the house of Chanel when Saint Laurent spied her at a nightclub and insisted she work for him instead. A year after their meeting, Saint Laurent designed his first smoking jacket or tuxedo for women: "It was his first step in the exploration of masculine dress within a feminine framework," writes Alicia Drake in *The Beautiful Fall: Fashion, Genius, and Glorious Excess in 1970s Paris* (Back Bay, 2006). "The idea of girls dressing like boys and the tensions and attraction that could evoke was a daring new concept in fashion after a decade characterized by graphic, doll-like dresses, white tights, and bouncing hair." This huntress is the flip of *Belle de Jour*'s anti-heroine — aggressive, sexually liberated, and ready to loosen those lacings.

**TAKE THREE** Bridal gowns inevitably close couture shows, and while some fabulist fashionistas might prefer Saint Laurent's opulent 1980 tribute to *The Merchant of Venice*-style Shakespeare or his outrageous but borderline gimmicky 1999 bridal Eve in a pink silk rose bikini, flower ankle bracelet, and train, I prefer the laugh-aloud audaciousness of his "queen baby" infantile 1965 bridal *sock*. Call it a divine bride-in-a-sack. Wittily foregrounding the untouchable yet phallic purity of bride-as-fantasy-virgin, Saint Laurent wraps his imaginary maiden in an intricately hand-knit, fisherman-style, ivory wool swaddling. The knobby knit encapsulates her head. Her arms disappear behind poncho-like slits. The designer's beloved ribbons and bows punctuate her face, waist, and ankles, and pilgrim-buckled shoes poke out beneath. This is bride as a baby bottle cozy, ready to pop — evoking some creamy, dreamy, organic future, as well as some alien yet recognizable, marriage-as-Iron Maiden past. (Kimberly Chun)



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## "Lutz Bacher: ODO"

**» PREVIEW** A continuous line of images adheres to the spacious walls of Ratio 3. They all seem to be produced on the same roll of sticky-backed paper. Thanks to visual literacy conditioning, we follow them as a narrative. There's a picture of a weird blue guy standing in a forest, dolls, hunky male mannequins, a bearded guy being nailed to a cross, a smiling woman holding a thrift-store sculpture, a Photoshop view of a bottomless Laura Bush standing with her hubby, and other random sights. Videos of banal superstore interiors, fluffy dogs, landscapes, and more are projected in odd corners above our heads.

Lutz Bacher's current exhibition is as oddly engaging as it is opaque. Don't look to the press release for answers — it's a handy recipe for butterscotch pudding. The show's title refers to a character, played by René Auberjonois, on *Star Trek: Deep Space Nine*. And yet reason pulses beneath the surface of this puzzling installation. You don't really need to fully *get it* to tap into its strange intimacy. The images have a stream of consciousness quality similar to contents of an e-mailbox, where personal notes commingle with abject spam — a hefty percentage of the material on view made its way to the artist through that electronic media stream, and if the look of the pictures sometimes seems too hi-res to betray that source, all the better.

Bacher, whose work has involved a dry, incisive use of appropriated and self-made material (Vargas paintings, political joke books, a hauntingly glitchy self-made video of the 1936 Berlin Olympic Stadium), offers another clue at the start of the exhibition: an old-school overhead projector enlarges a handwritten thank-you list marking all that follows with a sense of the artist's community. "ODO" is engrossing for the images alone, some of which depict the artist and her previous works. But ultimately, it offers an intuitive view — one that may not make immediate sense, but that flares in your memory at the most unexpected moments. **(Glen Helfand)**

**LUTZ BACHER: ODO** Through Dec. 13. Wed.-Sat., 11 a.m.-6 p.m. and by appointment. Ratio 3, 1447 Stevenson, SF. (415) 821-3371, [www.ratio3.org](http://www.ratio3.org)

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to [sfbg.com](http://sfbg.com).

## GALLERIES

### OPENING

**ArtZone 461 Gallery**, 461 Valencia; 441-8680. Call for hours. "Heads and Tales," works by Agelio Batle (reception Sat/6, 5-8 p.m.). Sat/6 through Jan 18, 2009.

**City Art Cooperative Gallery** 828 Valencia; 970-9900. Wed-Sun, noon-9pm. "Affordable Art for the Holidays," group show (reception Fri/5, 7-10 p.m.). Wed/3 through Dec 31.

**Creativity Explored** 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 1-6pm. "Annual Holiday Art Sale," group show. Fri/5 through Dec 30.

**Diego Rivera Gallery** San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 8am-8pm. "One Minute Studies," film works by Carling McManus (reception Tues/9 4:30-7pm). Sun/7 through Dec 13.

**Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. "Electric Works: New Releases and Then Some," group show (reception Fri/5, 6-8pm). Fri/5 through Jan 3, 2009.

**Femina Potens Gallery** 2199 Market; 217-9340, [www.feminapotens.com](http://www.feminapotens.com). Thurs-Sun, noon-6pm. "Oh, oh, oh, Christ!" group show of religious iconography (reception Sat/6, 7-10pm). Sat/6 through Jan 4, 2009.

**Fivepoints Arthouse** 504 Bannam Place; 989-1166. Call for hours. "Ben Johnston: recent paintings," solo exhibition (reception Sat/6 7-11pm). Fri/5 through Dec 20.

**Gallery 1988** 1173 Sutter; 409-1376. Call for hours. "The Vivisect Playset Five," group show (reception Fri/5, 7-10pm). Fri/5 through Dec 23.

**Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "A Tribute to Bruce Conner & Terry Fox," tribute show (reception Thurs/4, 5:30-7:30pm). Wed/3 through Jan 3, 2009.

**Geras-Tousignant Gallery** 437 Pacific; 986-1647. Call for hours. "Weather: Four Seasons on Howe Sound," work by Jay Tyrrell (reception Fri/5, 5-8pm). Fri/5 through Jan 5, 2009.

**Hespe** 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. "Paper Beings," group show curated by Marissa Gianno

### VISUAL ART

(reception Thurs/4, 5:30-7:30pm). Thurs/4 through Jan 31, 2009.

**The Lab** 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Post-Postcard 12," annual small format art fundraising sale and exhibition (reception Fri/5, 6-9pm). Sat/6 through Sun/7. **Micaela** 49 Geary; 551-8118. Tues-Sat, 10:30am-5pm. "Winter Salon 2008," group show (reception Thurs/4, 5pm). Through Jan 10, 2009.

**Million Fishes Gallery** 2501 Bryant; 373-8797. Call for hours. "Monikers of Fate," group show (reception Sat/6, 8-11pm). Sat/6 through Dec 31.

**Mission Cultural Center for Latino Arts** 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. "End of Semester Show and Exhibition," art by instructors and students (reception Sat/6, 2-5pm). One day only.

**Mollusk Surf Shop Gallery** 4500 Irving; 564-6300. Daily, 10am-6:30pm. "Mollusk Family Poster Show," group show of screen prints (reception Sat/6, 7-10pm). One night only.

**111 Minna Gallery** 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Insomnia," art by Claudio Ethos and Anderson Resende (reception 6pm-late).

**Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Thurs/4 through Dec 31. "Duo Mystic," art by Don Ed Hardy and Ron Nagle. Thurs/4 through Jan 10, 2009.

**San Francisco Center for the Book** 300 De Haro; 565-0545. Mon-Fri, 10am-5pm. "The Art of Stepping Through Time," book by Ala Ebtekar (reception Wed/3, 7-9pm). One night only.

**San Francisco Museum of Modern Art Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. "Joe Doyle/Kim Thoman/Marta Thoma," work by three local artists (reception Wed/3, 5:30-7:30pm). Wed/3 through Dec 23.

**Swell Gallery** 2565 Third; 771-7020. "How Do We Map Cities," group show of SFAI students (reception Thurs/9, 7-9pm). Mon/8 through Dec 12.

**Varnish Fine Art** 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. "Vehicles of Emancipation," paintings by the Oyster Pirate Workshop (reception Thurs/4, 7-10pm). Through Jan 10, 2009.

**A Woman's Eye** "Alaska, Wet and Wild," nature photography (reception Sat/6, noon-5pm). Sat/6 through Dec 28, 2009.

**BAY AREA**  
**Bedford Gallery** Lesher Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 295-1417. Call for hours. "Civic Arts Education 45th Anniversary Exhibition," group show (reception Wed/3, 5-7pm). Wed/3 through Dec 21.

**Blankspace** 2208 San Pablo, Oakland; (510) 547-6608. Sat-Mon, noon-5pm. "Holidayland," seasonal show (reception Fri/5, 6-10pm). Fri/5 through Dec 15.

**Compound Gallery** 6604 San Pablo, Oakland; (510) 655-9019. Sat-Mon, noon-5pm. "Holidayland," seasonal show (reception Fri/5, 7-10pm). Fri/5 through Dec 15.

**Chandra Cerrito Contemporary** 25 Grand, upper level, Oakland; 577-7537. Fri-Sat, 11am-2pm; and by appt. "Zachary Royer Scholz: Open Space," curated by Ben Cooper (Fri/5, 6-9pm). Fri/5 through Jan 31, 2009.

**Lucky Ju Ju Pinball Art Gallery** 713 E Santa Clara, Alameda; [www.ujuju.com](http://www.ujuju.com). Daily, 9am-9pm. "Pinball as Art and the Art of Pinball," group show (reception Fri/5 6:30-10:30pm). Fri/5 through Feb 4, 2009.

**Mercury 20 Gallery** 25 Grand, Oakland; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. "Retrograde," group show of new work (reception Fri/5 6-9pm and Sat/6, noon-4pm). Fri/5 through Jan 31, 2009.

**La Peña Cultural Center** 3105 Shattuck, Berkeley; (510) 849-2568. Call for hours. "Richard Steven Street: Photographs," solo show. Thurs/4 through Jan 30.

**Red Cake Gallery** 4209 Howe, Oakland; 990-7148. Call for hours. "Shiny Brite and Red Cake's First Birthday," group show (reception Sat/6, 6-9pm). Sun/7 through Dec 13.

**Vessel** 3026 Ashby, Berkeley; (510) 981-8100. Mon, 10am-3pm; Wed-Sat, 1-5pm; Sun, noon-4pm; and by appt. "Transformation," new works by Walter James Mansfield and Mark Pavlovits. Fri/5 through Jan 15, 2009. **SFBG**

# "create change"

## January Admission

### School of Studio Practice

(BFA, MFA, Post-Baccalaureate)

### DESIGN AND TECHNOLOGY

#### FILM

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#### PHOTOGRAPHY

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# stage

Use a life line: Scheherazade (Sofia Jean Gomez), right in left photo, turns to storytelling to save herself from her new wife-murderer husband, King Shahryar (Ryan Artzberger), left and center, in Mary Zimmerman's *The Arabian Nights* at Berkeley Rep.

PHOTOS COURTESY OF KEVIN BERNE



Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstein. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see *Picks*. For the complete listings, go to [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**The American Dream** Various Bay Area living rooms; call for location; 776-1747, [www.boxcartheatre.org](http://www.boxcartheatre.org). \$25. Opens Thurs/4, 7:30pm. Thurs/5-Fri/6 and Dec 12, 7 and 8:30pm; Dec 13, 19, and 20, 7pm. Through Dec 20. Edward Albee's dark comedy is staged in local homes.

**A Christmas Carol** American Conservatory Theater, 415 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). Previews Thurs/4-Sat/6, 7pm; Sun/7, 5:30pm. Opens Tues/9, 7pm. Dec 10-11, 13, 17, 20, 23, 26, 27, 2pm; Dec 11-13, 18-20, 22-23, and 26, 7pm; Dec 14 and 21, 1 and 5:30pm; Dec 24, noon and 4:30pm. Through Dec 27. Carey Perloff and Paul Walsh adapt the Charles Dickens classic.

**George Dandin** Victoria Theatre, 2961 16th St.; 863-7576, [www.victoriatheatre.org](http://www.victoriatheatre.org). \$15-25. Opens Thurs/4. Thurs-Sat, 8pm. Through Dec 20. A rich country farmer marries into an aristocratic family in Moliere's satire.

**The Eight: Reindeer Monologues** Exit Stage Left, 156 Eddy; [www.brownpapertickets.com/event/47555](http://www.brownpapertickets.com/event/47555). \$28. Opens Thurs/4. Thurs-Sat, 8pm. Through Dec 20. Scandal breaks out on the North Pole when Santa is accused of sexual misconduct.

**Magic Holiday** The Marsh, 1062 Valencia; [www.themarsh.org](http://www.themarsh.org). \$7.50-10. Opens Sun/7. Sat-Sun and Dec 22 and 29, 1pm. Through Dec 29. David Hirata and Friends present illusions and routines for audiences of all ages.

**Peter Pan** Young Performers Theatre, Fort Mason Center, building C, room 300; 346-5550, [www.ypt.org](http://www.ypt.org). \$7-10. Opens Sat/6. Sat-Sun and Dec 22, 1 and 3:30pm. Through Dec 22. Young Performer's Theatre takes a trip to Neverland.

**The Rhino Christmas Panto** Theatre Rhinoceros, 2926 16th St; 861-5079, [www.therhino.org](http://www.therhino.org). \$15-40. Previews Thurs/4-Fri/5. Opens Sat/6. Wed-Sat, 8pm; Sun/7, 7pm; Dec 14 and 21, 3pm. Through Dec 21. A disgruntled young man is shown the meaning of Christmas by a fairy.

**Star Wars: Live on Stage** The Dark Room Theater, 2263 Mission; [www.darkroomsf.com](http://www.darkroomsf.com). \$20. Opens Fri/5. Fri-Sat, 8pm. Through Dec 27. Everyone's favorite sci-fi blockbuster is writ small.

**Wrapping Paper Caper** The Marsh, 1062 Valencia; [www.themarsh.org](http://www.themarsh.org). \$10-50. Opens Sun/7. Sat-Sun and Dec 22 and 29, 3:30pm. Through Dec 29. Lunatic Fantastique present a mysterious holiday tale with live 3D animation.

**BAY AREA**  
**Babes in Hollywood: The Music of Garland and Rooney** Hillbarn Theatre, 1285 E Hillsdale, Foster City; (650) 349-6411, [www.hillbarntheatre.org](http://www.hillbarntheatre.org). Opens Thurs/4. Thurs-Sat, 8pm; Sun, 2pm. Through Dec 31. This West Coast premiere pays tribute to the careers of the performers.

**A Christmas Carol** Front Row Theater at Dougherty Station, 17011 Bollinger Canyon, San Ramon; (925) 973-2787, [www.sanramonperformingarts.com](http://www.sanramonperformingarts.com). \$11-16. Opens Fri/5. Fri-Sat, 7:30pm; Sat-Sun, 2pm. Through Dec 14.

**Long Story Short** TheatreWorks at Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000. \$26-64. Previews Wed/3-Fri/5, 8pm. Opens Sat/6, Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Dec 28. Brendan Milburn and Valerie Vigoda's new musical unveils the roller-coaster romance of a Jewish-Asian American couple.

**Macbeth** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, [www.shotgunplayers.org](http://www.shotgunplayers.org). \$25 pay-what-you-can; NYE \$50. Previews Thurs/4-Fri/5. Opens Sat/6. Thurs-Sat, 8pm; Sun, 5pm. (No performances Dec 25-28; special New Year's Eve performance with champagne.) Through Jan 11. Mark Jackson directs the a contemporary vision of Shakespeare's drama.

**Tuesdays with Morrie** Nick Rodriguez Theater, 213 F St, Antioch; (925) 757-9500, [www.happygoodtheatre.org](http://www.happygoodtheatre.org). Opens Thurs/4, 8pm. Thurs-Sat, 8pm; Sun, 4pm. Through Dec 21.

### ONGOING

**The America Play** Thick House, 1695 18th St; 401-8081, [www.thickhouse.org](http://www.thickhouse.org). \$15-30. CONTINUES ON PAGE 44 >

## Rolling out the carpet

Mary Zimmerman takes another Bay Area bow with *The Arabian Nights*

By Robert Avila  
» [a&eletters@sfbg.com](mailto:a&eletters@sfbg.com)

**REVIEW** Director Mary Zimmerman's association with the Berkeley Rep goes back to 1996's *Journey to the West*, her adaptation of the classical Chinese novel, famously followed in 2001 by *Metamorphoses*, a visually startling adaptation from Ovid's collection of Greek and Roman myths for which she went on to receive a directing Tony. Since then and always in collaboration with Chicago's Lookingglass Theatre, her home base, Zimmerman has returned four more times with productions in a similar vein: vigorously flamboyant, even cheeky stagings of classic texts from the ancient Greeks to the Brothers Grimm to most recently — in a revival of a 1992 work currently up on the Rep's intimate Thrust Stage — the 1,001 tales of *The Arabian Nights*.

Zimmerman has gained wide acclaim for this kind of work, and although I haven't seen them all, the few productions I have encountered have usually left me less than enthusiastic. When not just showy and underwhelming, they proved off-putting in their characteristic combination of baroque, antic staging and translation of "timeless" truths via

an American vernacular of pop references, every-guy inflections, mundane sentiment, and low humor. At its worst, this meld of eye candy and "accessible" language feels like pandering and condescension at the same time, wedging a democratic instinct for dumbing down with a pretentious notion of what's good for us.

Harsh, I know, and evidently a minority opinion, but that said, I'm relieved to add that *The Arabian Nights* is one of the more successful expressions of this normally problematic formula. It exhibits only mild versions of the excesses mentioned, hewing closer to the spirit of the original material and showing more restraint overall than, for example, *Argonautika*, a retelling of Jason and the Argonauts' quest for the golden fleece whose relentless capering marked Zimmerman's last Berkeley Rep offering. *The Arabian Nights* is also restlessly inventive with staging, but more organically and less imposingly so. Unfolding with a versatile 15-member cast amid the luxurious minimalism of scenic designer Daniel Ostling's bed of Persian carpets and soft cushions, beneath an inviting glow from low-hanging antique lamps, *Nights* already has a less lofty and more approachable feel — assuming one gets past the initial blush of

Orientalism — than the extravaganzas that have landed next door on the Rep's vast proscenium stage.

A co-production of Berkeley Rep and Kansas City Repertory Theatre, *Nights* was first staged in the wake of the first Gulf War. It was the mainstream media's narrative treatment of that conflict, especially its cheerful echoing of militaristic euphemisms steeped in callous brutality — a casual discourse around bombing other people that is so familiar these days, even among "peace candidates" like President-elect Barack Obama, that it can go almost unremarked

— that reportedly sparked the idea to dip into the treasure trove of tales making up the legend of Scheherazade (Sofia Jean Gomez) and *One Thousand and One Nights*. Scheherazade, you'll remember, foretells her wedding night execution at the hands of her new husband, a serial wife murderer with trust issues named King Shahryar (played as a sort of dour every-guy with royal license to kill by Ryan Artzberger), by unfurling, Penelope-like, one tantalizing yarn after another.

Her gripping storytelling ability is the king's and our pleasure both, as Scheherazade is granted one extension after another. The stories were indeed good enough in themselves to convince adapter Zimmerman to forego any heavy-handed political messaging in favor of foregrounding a choice selection of wonderfully improbable but often pointed tales concerning everything from infidelity to revenge, wisdom, and infamy — the last via a

monumental breaking of wind.

The immediate political urgency and topicality take a back seat — and no doubt for the better, theatrically speaking — to the dramatic and comic power of the stories themselves, augmented by a robust ensemble performance, in which the actors also take care of the musical accompaniment, handling a small, efficient assortment of traditional instruments. In revisiting it after another and far more ghastly Gulf war, Zimmerman seems to have gone even further in letting the stories have their say — a tall-tale showdown is even improvised afresh each night for one particular scene.

There's enough bitter irony after all in the repetition of Baghdad's standard title as "the city of peace and poets." Beyond this, *Nights* adds only a quiet but hauntingly suggestive coda at the end of two enjoyable acts, wherein the animated bodies of Zimmerman's hard-working cast suddenly fall silent and roll gently across the stage, like so many leaves blown by catastrophes natural or man-made, marking time and an evanescence to which there is no possible response. **SPBG**

### THE ARABIAN NIGHTS

Through Jan. 4, 2009  
Tues.-Fri., 8 p.m.; Wed., 7 p.m.; Thurs. and Sat., 2 and 8 p.m.; Sun., 2 and 7 p.m. (check site for exceptions); \$13.50-\$71  
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## **STAGE**

### **THEATER**

**CONT.»**

**Thurs-Sun, 8pm. Through Dec 14. Suzan-Lori Parks' play explores America's creative and destructive impulses.**

**As Bees in Honey Drown** New Conservatory Theatre Center, s25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). Wed-Sat, 8pm; Sun, 2pm. Through Dec 21. A successful gay twenty-something novelist catches the attention of a mysterious celebrity stalker.

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222, \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm; Dec 10 and 17, 5pm; Dec 24, 2 and 5pm; Dec 31, 7 and 10:15pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

**La Boheme** War Memorial Opera House, 301 Van Ness; 864-3330, [www.wfopera.com](http://www.wfopera.com). \$15-290. Dec 7, 2pm; Thurs/Fri, 7:30pm. Through Dec 7. Quinn Kelsey and Brian Mulligan share the role of Marcello in San Francisco Opera's production.

**Dame Edna Everage** Post Street Theatre, 450 Post, second flr; 771-6900, [www.ticketmaster.com](http://www.ticketmaster.com). \$55-78. Tues-Fri, 8pm; Sat, 3 and 8pm; Sun, 5pm. Through Jan 4. Consistency contains room for surprise and the gentle tweaking of a winning formula, or at least that's normally been the case with the she-fest known as Dame Edna Everage, alter ego — emphasis on the last part — of world-renowned Australian actor Barry Humphries. Capitalizing archly on the perennial "final tour" threat of rock star dinosaurs and mega sores of all kinds, Humphries' always extremely arch character returns with a reprise of the showbiz send-up that's held both of them in good stead for decades and change: a brilliantly meandering and megalomaniac monologue spiked with a song or two (accompanied by longtime musical director Andrew Ross on the ivories) and a devilish assault on the wonderstruck audience, several of whom invariably wind up on the stage and at least one of whom will be coaxed into placing a call home from there. This episode comes with two acts introduced by short films, competing biopics contributed by Dame Edna's people on the one hand and her hostile juvenile delinquent daughter, Valmai (Erin-Kate Whitcomb), on the other. But these additions aside, the show is familiar and, sad to say, a little

stale — not that anyone could hope this last tour is anything but the first in a ceaseless stream of carefully marketed farewells. (Avila)

**Evie's Waltz** Magic Theatre, Building D, Fort Mason Center; 441-8822, [www.magictheatre.org](http://www.magictheatre.org). \$15-45. Wed-Sat, 8pm; Sun, 2:30 and 7pm; Wed/Fri, 2:30pm. Through Sun/Fri, 7pm. Gloria (Julia Brothers) and Clay (Darren Bridgett) have troubled teens on their hands. One is their son, Danny, the classic sensitive boy turned psycho, picked on at school, stuffed in lockers, saddled with a burdensome nickname ("The Duck," if you please), harried by imperfect and preoccupied parents, suspended for gun possession, and now taken to the hills above the family's patio with Strauss on the iPod and a high-powered rifle trained on mom and dad. The latter discover their own duck-like position when Danny's girlfriend (the mastermind behind Danny's wayward years) arrives grill-side in place of her alcoholic mother — scheduled for vegan barbecue and parental tête-à-tête with Gloria and Clay — and announces the situation. Preposterously, lunch goes forward, with Evie spouting banalities (flagged by playwright Carter W. Lewis as both precocious and woefully representative: hence Evie's quip that denial isn't just a river in Mexico) and the parents proceed with a snarky discussion of childrearing and modern marriage amid bouts of blame and utterly tangential bickering. Meanwhile, offstage-Danny makes his ever-slight presence felt by the occasional felling of patio décor. In her directorial debut as Magic Theatre's new artistic director, Loretta Greco assembles a first-rate cast whose delivery of Lewis's false-ringing, often ridiculous lines is, under the circumstances, heroic, but there's no question who the real hostages are. (Avila)

**Ben Franklin in Paris** Eureka Theatre, 215 Jackson; 255-8207, [www.42ndstreetmoon.org](http://www.42ndstreetmoon.org). \$24-42. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm; Sat/Fri, 1pm; Dec 10, 7pm. Through Dec 14. Sidney Michael's musical focuses on Ben Franklin's efforts get the US recognized as a sovereign nation.

**The Great Puppet Bollywood Extravaganza** SF Playhouse, Stage 2, 533 Sutter; 869-5384, [www.un-scripted.com](http://www.un-scripted.com). \$10-20. Thurs-Fri, 8pm; Sat, 3 and 8pm. (No show Dec 13.) Through Dec 20. The Un-Scripted Theater Company's puppets and people improvise a musical with an Indian flavor.

**The Last Yiddish Poet** Traveling Jewish Theatre, 470 Florida; 292-1233, [www.atjt.com](http://www.atjt.com). \$30-34. Thurs-Sat, 8pm; Sun, 2pm. Through Dec 14. Originally produced by Traveling Jewish Theatre in 1980 and now revived to lead off its 30th-anniversary season, this production is aptly peripatetic in structure as well as theme: two actors in vaudevillian comic getup (artistic director Aaron Davidman and TJT cofounder Corey Fischer, also the play's co-creator and half of the original cast) roam about a limbo-like white-on-white set scattered with occasional detritus. The actors eventually mount a low stage within the stage, behind a row of modest footlights composed of painted tin cans, and amid knowing cornball lines they announce that they are speaking in "Yiddish" accents, despite not knowing Yiddish, so that the audience will recognize their Yankee selves as Jews. What follows is a reclamation of the language as a search for identity and authenticity, in several dramatic and musical modes and moods and in struggle with manifold forces of history, from assimilation to persecution to the blunt inconstancy of time itself. Director, co-creator, and TJT cofounder Naomi Newman admits in her program notes that reentering the play after many years was not as easy as expected. Much has changed with respect to the place of Yiddish in Jewish lives. There is a quality of hesitation in the updated staging, which undermines some of its poignancy, although the awkwardness disappears at key moments. (Avila)

**Love, Humiliation and Karaoke** Stagewerx Theater, 533 Sutter; [www.enzolombard.com](http://www.enzolombard.com). \$20. Thurs, 8pm. Through Dec 18. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

**May Day Parade** The Marsh, 1062 Valencia; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-35. Sat, 8pm. Through Dec 13. Wayne Harris returns to the Marsh with another engaging and affirming solo show, a monologue recounting the childhood roots of his lifelong fascination with parades and marching bands. As personal as Harris' stories are, they function too as evocative and moving testimonies to the African American experience, as the boyhood Harris' innocent embrace of the annual May Day parade marks a realm of public life left open to African American participation and expression in days of intense segregation. A personable and appealing storyteller, Harris supports his straightforward yet well-crafted tale (directed by monologue master David Ford) with effortless humor, an eye for the colorful detail, and some smooth characterizations, including the family's Baptist preacher, his gentle peacemaker mother (subject of his last monologue, *Mother's Milk*) and his hard but ultimately loving father. Dominating this story, however, is Mama Belle, the stern but devoted matriarch whom Harris embodies as a towering

and ample woman hunched over and slightly quivering with age but serious, witty and sharp throughout. It's her indomitable personality and implicit authority that give the boyhood Harris the final push he needs (as an 8-year-old banner carrier in a merciless pair of ill-fitting shoes) to complete the joyful, terrible trial that is his first May Day parade. (Avila)

**No Parole** The Marsh, 1062 Valencia; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-35. Thurs-Sat, 8pm (no shows Thurs/Fri/Fri). Through Dec 13. No parole from family: that's the import of writer-performer Carlo D'Amore's title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son's turbulent relationship with his ailing mother. Having suffered a stroke, D'Amore's estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D'Amore's exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It's anyone's guess just how semi this "semi-autobiographical" story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D'Amore before the bars of an invitingly open cell, comes over in great cinematic images as a black-box blend of Scorsese and Almódóvar. (Avila)

**The Phantom of the Opera** Orpheum Theatre, 1182 Market; 512-7770, [www.shnsf.com](http://www.shnsf.com). \$33-98. Tues-Sat, 8pm; Wed, Sat-Sun, and Dec 26, 2pm; Sun/Fri, 7:30pm. (No performances Dec 25. Dec 31 performance at 7:30pm.) Through Jan 4. Harold Prince directs Andrew Lloyd Webber's musical.

**Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, [www.pointbreaklive.com](http://www.pointbreaklive.com). \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**Two by Woody!** The Custom Made Theatre, 965 Mission; 1-800-838-3006, [www.custommade.org](http://www.custommade.org). \$10-25. Wed-Sat, 8pm. Through Dec 13. Custom Made presents two recent plays by Woody Allen: *Riverside Drive* and *Central Park West*.

**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, [www.celebratetor.com](http://www.celebratetor.com). \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**The W. Kamau Bell Curve** Climate Theater, 285 Ninth St; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25 (bring a friend of a different race and get in two for one). Thurs-Sat, 8pm. Through Dec 13. (Also SF Playhouse Studio Theater, 533 Sutter; Jan 8-Feb 28, 2009; Thurs-Sat, 8pm.) Comedian W. Kamau Bell takes a witty, insightful look at race in the context of an election year that has brought new meaning to the words "White House."

### **BAY AREA**

**The Arabian Nights** Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$13.50-71. Tues-Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No performance Dec 25; no matinees Thurs/Fri, Dec 13 and 20, and Jan 1; special 2pm performance and no evening performance Dec 24.) Through Jan 4, 2009. Mary Zimmerman writes and directs this adaptation of *The Book of the Thousand Nights and One Night*.

**The Devil's Disciple** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, [www.auroratheatre.org](http://www.auroratheatre.org). \$28-50. Wed-Sat, 8pm; Sun 2 and 7pm. Through Sun/Fri. The only George Bernard Shaw play to be set in America, this early work blasts the petty sanctimony of the religious righteous within the tense arena of the American Revolution. Although the hanging of a man convicted of treason in a sham trial is not generally considered a laughing matter, wily wordplay turns the plight of would-be martyr Dick Dudgeon (Gabriel Marin) into a comedy of errors. Mistaken for an upright Calvinist minister and arrested by the British as an example, Dudgeon, the village rogue, spars gamely in kangaroo court with the beleaguered General Burgoyne (Warren David Keith) of the occupying redcoat force, whose own wry lines elicit an unexpected sympathy for his own predicaments (being on the losing side of an ill-advised war for one, being surrounded on all sides by incompetents for another). The General's own sympathies lie more with the prisoner than with his fellow officers, which is made evident by Keith's suavely pointed performance as the real-life "Gentleman Johnny" Burgoyne. Marin's Dudgeon, the self-proclaimed "Devil's Disciple" displays a rashly bold contrarian's courage despite, or perhaps very much because of, the small-minded contempt shown him by his pious counterparts. (Gluckstern)

**Miracle on 34th Street** Town Hall Theatre Company, 3535 School, Lafayette; (925) 283-1557, [www.townhalltheatre.com](http://www.townhalltheatre.com). \$12-29. Thurs-Fri, 8pm; Sat, 2pm; Sun, 3pm. Through Dec 13. The only George Bernard Shaw play to be set in America, this early work blasts the petty sanctimony of the religious righteous within the tense arena of the American Revolution. Although the hanging of a man convicted of treason in a sham trial is not generally considered a laughing matter, wily wordplay turns the plight of would-be martyr Dick Dudgeon (Gabriel Marin) into a comedy of errors. Mistaken for an upright Calvinist minister and arrested by the British as an example, Dudgeon, the village rogue, spars gamely in kangaroo court with the beleaguered General Burgoyne (Warren David Keith) of the occupying redcoat force, whose own wry lines elicit an unexpected sympathy for his own predicaments (being on the losing side of an ill-advised war for one, being surrounded on all sides by incompetents for another). The General's own sympathies lie more with the prisoner than with his fellow officers, which is made evident by Keith's suavely pointed performance as the real-life "Gentleman Johnny" Burgoyne. Marin's Dudgeon, the self-proclaimed "Devil's Disciple" displays a rashly bold contrarian's courage despite, or perhaps very much because of, the small-minded contempt shown him by his pious counterparts. (Gluckstern)

## STAGE



## Shared Space 2

**» PREVIEW** Do we have a new odd couple in town? At first glance Todd Eckert and Nol Simonse don't seem to have much in common though both are tall, lanky dancers who allow themselves to disappear into other people's choreography. Eckert's steady presence in Robert Moses' Kin company contrasts strongly with Simonse's febrile intensity in companies as diverse as Kunst-Stoff, Stephen Pelton Dance, and Janice Garrett and Dancers.

It turns out, not surprisingly, that the two have in common a desire to strike out on their own. Unlike ballet dancers, who are still mostly trained to interpret within a given language, modern dancers learn early on to create language and content from within themselves. So last year Eckert and Simonse hooked up for a performance of their own works. They liked what they saw. So did audiences.

For *Shared Space 2*, an evening of world premieres, each artist will create a solo and a group piece. Eckert's *Routines of Chaos* investigates compulsive behavior: his yet unnamed quartet looks at self-sabotage in connection to relationship building. Simonse's *How Fortunate the Man with None* mixes his own material with some "borrowed" from other dancers. For his group piece on grief, he examines the concept of the journey as developed by Elisabeth Kübler-Ross in her 1969 book, *On Death and Dying*. (**Rita Felciano**)

**SHARED SPACE 2** Fri/5-Sat/6, 8 p.m., and Sun/7, 7 p.m.; \$20. Dance Mission

Theater, 3316 24th St., SF. (415) 273-46333, [www.dancemission.com](http://www.dancemission.com)

Sat and Dec 23, 8pm; Sun and Dec 20, 23, 24, and 27, 2pm; Dec 21, 7pm. (No performances Dec 25-26) Through Dec 28. A new Santa Claus hired for Macy's Thanksgiving Day Parade just might be Kris Kringle himself.

**Nuncrackers: the Nonsense Christmas Musical** Willows Cabaret at the Campbell Theatre, 636 Ward, Martinez; (925) 798-1300, [www.willows-theatre.org](http://www.willows-theatre.org); \$20-30. Wed-Thurs, 7:30pm; Fri-Sat, 8pm; Wed, 3:30pm; Sat, 2pm; Sun, 3pm. Through Dec 21. The Little Sisters of Hoboken grapple with Tchaikovsky in this play by Dan Goggin, who also directs.

**» The Seafarer** Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, [www.marintheatre.org](http://www.marintheatre.org); \$10-55. Wed, 7:30pm; Tues and Thurs-Fri, 8pm; Sun, 7pm. Through Dec 14. Reveling in a Bay Area embrace, Irish playwright Conor McPherson (whose *Shining City* was just up at SF Playhouse) finds a first-rate harbor for his Seafarer at Marin Theatre Company. There artistic director Jasson Minadakis has brought together an exceptional cast of heavy-hitters to play a colorfully unexceptional crew of heavy drinkers, assembled round the poker table for a Christmas Eve debauch with special guest, the devil. Of course, no one knows the true identity of the dapper stranger in their midst (played with superb poise, convincing menace, and unexpected sympathy by Robert Sicular), except for the man whose soul he's come calling for (a brooding, tamped-down storm of emotions portrayed with understated perfection by Andy Murray). Although the setting is less than humble (J.B. Wilson's garish scenic design, with its rocky earthen walls, has the unintended quality of a theme park at work in it), the action is riveting, thanks to McPherson's deceptively easy style and five exceptionally enjoyable performances, which include great work from John Flanagan, Andrew Hurteau, and a wrenchingly fine turn from Julian López-Morillas. Like the best dark Christmas tales, the story exploits the freighted nature of that good night to slowly, surely lay a cold mortal hand on your shoulder, until you know the strength and beauty to be found in second chances. (Avila)

**Seasonal Greetings** Bus Barn Theatre, 97 Hillview, Los Altos; (650) 941-0551, [www.busbarn.org](http://www.busbarn.org); \$22-32. Wed, 7:30pm; Thurs-Sat, 8pm; Sun/7, 3pm; Dec 14, 7pm. Through Dec 20. Slapstick

comedy ensues when a group of family and friends gather for the holidays in Alan Ayckbourn's play.

**Tallgrass Gothic** La Val's Subterranean, 1834 Euclid, Berk; [www.impacttheatre.com](http://www.impacttheatre.com); \$10-17. Thurs-Sat, 8pm. Through Dec 20. Melanie Marnich's drama is based on Thomas Middleton and William Rowley's Jacobean tragedy *Changeling*.

**Tribute** California Conservatory Theatre, 999 E 14th St, San Leandro; (510) 632-8850, [www.cct-sl.org](http://www.cct-sl.org). Thurs-Sat, 8pm; Sat-Sun, 2pm. Through Dec 14. A charming but irresponsible public relations man attempts to reconcile with his son.

**» Joe Turner's Come and Gone** Berkeley Rep, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org); \$13.50-71. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No matinee Dec 11) Through Dec 14. The themes of displacement and song run compellingly throughout the late August Wilson's *Joe Turner's Come and Gone*, currently receiving director Delroy Lindo's fine, impressively cast production at the Berkeley Rep. Set in 1911 during the great migration of African Americans northward, *Joe Turner's* action unfolds in a Pittsburgh boardinghouse operated by the decent but huffy Seth Holly (Barry Shabaka Henley) and his kindhearted wife, Bertha (Kim Staunton). The main plot of Wilson's evocative, earthy, and humor-laden tale of disunion, reunion, and fractured identities takes hold with the arrival of the grimly forlorn, vaguely menacing Herald Loomis (Teagle F. Bougere). Since his release from bondage, Loomis, a former deacon, has searched with trancelike focus for the mother of his shy daughter (Ingrid Amore Hills, alternating with Nia Renéé Warren). The Hollys' boardinghouse takes on the baleful aspect of Loomis' entombed soul as his violent outbursts of protest and revelation edge the play beyond naturalism toward a mythopoiesis of half-submerged history. (Avila)

## DANCE

**Epic, Abstract, Actual** CounterPULSE, 1310 Mission; [www.brownpapertickets.org](http://www.brownpapertickets.org); \$12-15. Fri/5-Sat/6, 8pm; Sun/7, 2pm. Aura Fischbeck Dance and the Riley Project present a program of new and repertory dance works.

**Offbeat** McKenna Theatre, Creative Arts Building, SF State, 1600 Holloway; 338-2467. Thurs/4, 7:30pm; Fri/5-Sat/6, 8pm. \$8-15. The annual New Moves Dance Showcase includes top original works by students in modern, hip-hop, ballet, Middle Eastern, African, and contemporary styles. **Traces: An Evening of Contemporary Dance** Lone Mountain Studio Theater, USF Lone Mountain campus, 2800 Turk; 422-5255. \$5-10. Fri/5-Sat/6, 8pm. USF dance students present contemporary dance choreography. **The Velveteen Rabbit** Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-2787, [www.ybca.org](http://www.ybca.org); \$15-45. Sun/7 and Dec 14, 2pm; Thurs/4-Fri/5 and Dec 11-12, 11am; Sat/6 and Dec 13, 1 and 4pm. Through Dec 14. ODC/Dance stages their beloved holiday production.

**BAY AREA** **Ballet Flamenco Jose Porcel** Zellerbach Hall, UC Berkeley, Berk; (510) 642-9988, [www.cal-performances.org](http://www.cal-performances.org); \$24-48. Fri/5-Sat/6, 8pm. Choreographer Jose Porcel and his dancers and musicians offer traditional and contemporary flamenco. **Ice...A Dance Extravaganza** Dance Studio (PE 140), 25800 Carlos Bee, Hayward; (510) 885-3118. \$3-5. Fri/5-Sat/6, 8pm. Produced and directed by Nina Haft and Eric Kupers.

## PERFORMANCE

**Abracadabra: Jews and Magic** Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1233, [www.jccsf.org/arts](http://www.jccsf.org/arts); \$20-25. Sun/7, 2pm. Manny Sperling pays homage to Jewish magicians in this show for adults.

**BATS Improv Theatre** Bayfront Theater, Building B, Fort Mason Center; 474-6776, [www.improv.org](http://www.improv.org); \$12-20. Fri-Sat, 8pm. Through Dec 20. The group stages holiday improv shows.

**Cutting Ball Theater** Exit Theater, 156 Eddy; 1-800-838-3006, [cuttingball.com](http://cuttingball.com). Free. Sun/7, 2pm. The company presents its Hidden Classics Reading Series, focusing on August Strindberg's *The Pelican*.

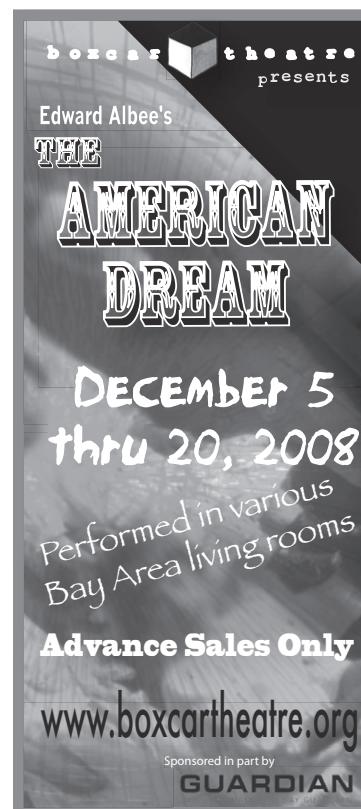
**Dr. Katz, Professional Therapist and Patients** Herbst Theatre, 401 Van Ness; [sfsketchfest.org](http://sfsketchfest.org); \$20. Mon/8, 8pm. Jonathan Katz, Todd Barry, Bob Odenkirk, and Laura Silverman appear.

**Encuentro del Canto Popular** Brava Theater, 2781 24th St; 648-1045, [www.accionlatina.org](http://www.accionlatina.org); \$12-16. Fri/5-Sat/6, 8pm. "Renewable song" from Rupa and the April Fishes, SuriManta, and others.

**The Future Is Now: Adler Fellows Gala Concert** War Memorial Opera House, 301 Van Ness; 864-3330, [sfopera.com](http://www.sfopera.com); \$35-90. Sat/6, 8pm. Sopranos Heidi Melton, Tamara Wapinsky, tenors Andrew Bidlack and Alek Shrader, and others perform at the final Adler Fellows concert of the season.

**LandEscape** The Garage, 975 Howard; 885-4006. \$15. Wed/3-Sat/6, 8pm. Boathouse and Co. presents a theater piece inspired by dramas in nature.

**» Mortified** Make-Out Room, 3225 22nd St; [www.eventbrite.com](http://www.eventbrite.com); \$12-15. Fri/5-Sat/6, 8pm. The third anniversary shows focus on the



"Best of Mortified."

**» Not a Genuine Black Man** The Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org); \$25. Thurs/4-Fri/5, 8pm; Sat/6, 5pm. Brian Copeland presents his long-running solo show.

**Jane Oliver** Razz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, [www.therazzroom.com](http://www.therazzroom.com); \$47.50-55. Thurs/4-Sat/6, 8pm; Sun/7, 7pm. The cabaret vocalist serves up hits, holiday specials, and new material.

**The Phantom of the Opera** Theatre 39, Pier 39; 273-1620, [www.helpisontheway.org](http://www.helpisontheway.org); \$40-65.

Mon/8, 7:30pm. Deborah Gibson and the touring cast appear in this one-night-only cabaret benefit for Richmond/Ermet AIDS Foundation and Broadway Cares/Equity Fights AIDS.

**Visual Vaudeville and Built Burlesque** Brava Theater, 2781 24th St; [pandorastrunk.com](http://pandorastrunk.com). Free. Thurs/4, 6pm. The storytime fashion showcase and sale includes live performance and free refreshments.

**Winter Season in Opera** Magic Theater, Fort Mason; 642-0176, [www.opera-academy.com](http://www.opera-academy.com); \$25-40. Fri/5-Sat/6, 8pm; Sun/7, 5pm. Ten

talented young singers perform favorite scenes and arias.

## COMEDY

**Club Deluxe** 1511 Haight; 552-6949. Sat/6, 8pm: "Comedy, Darling" with Jason Nash, Mary Van Note, and Bucky Sinister, \$8-10. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free. Ongoing.

**Cobb's Comedy Club** 915 Columbus; 928-4320. Thurs/4, 7pm; Fri/5-Sat/6, 8 and 10pm; Sun/7, 7pm: Aries Spears, \$17.50-20.50.

**The Dark Room Theater** 2263 Mission; 401-7987, [www.darkroomsf.com](http://www.darkroomsf.com). Sat/6 and Third Sat 10pm: "Things We Made," with Patrick Bulger, Jesse Fernandez, and Paul Marino, \$10.

**Punch Line** 444 Battery; 397-7573. Wed/3, 8pm: Kevin Shea with Kevin Camia and Edwin Li, \$15. Thurs/4-Sat/6, 8 and 10pm: Rex Navarrete with Kevin Shea and Edwin Li, \$25. Sun/7, 8pm: SF Comedy Showcase, \$12. Tues/9-Dec 11, 8pm, and Dec 12-13, 8 and 10pm: Ian Bagg with Reggie Steele and Kevin O'Shea, \$15-21. **SFBG**



**Cal Performances**  
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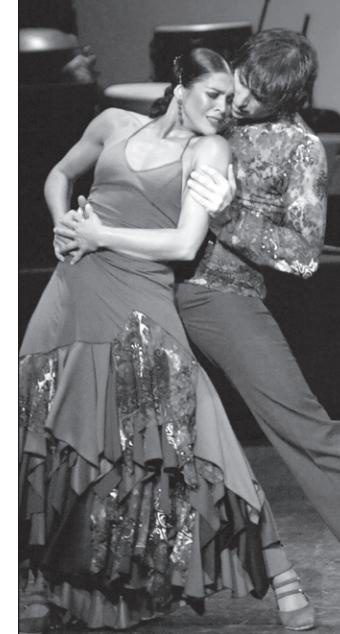
2008-2009 Season



**Ballet Flamenco José Porcel**  
Fri & Sat, Dec 5 & 6, 8 pm  
Zellerbach Hall Tickets start at \$24

A former principal dancer with the National Ballet of Spain, José Porcel presents *Alma Flamenco* (Soul of Flamenco), a spectacle of passionate songs and fiery dances that display his creative ability to challenge convention while honoring tradition. The company's seven dancers and six musicians shout, clap and stomp their way through solos, duos and blazing ensemble dances representing the full spectrum of their electrifying flamenco.

**Fri, Dec 5, 5 pm**— Latin Music Series with Jesse "Chuy" Varela, Zellerbach Hall Lobby Mezzanine



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**EVENTS** SFBG.com**PENNY ARCADE: A SEMI-ACOUSTIC MUSIC SHOWCASE**

Raul Sanchez hosts a monthly event featuring local and traveling indie, pop, folk, rock, Americana singer-songwriters and bands. It's a night strictly for those in search of good vibes, great tunes, plenty of drinking, and an awesome time. This installment is a special holiday show featuring The Bye Bye Blackbirds, B and Not B, and Leyna Noel. 8pm, \$6. December 3 @ The Make Out Room, 3225 22nd St at Mission MYSPACE.COM/PENNYARCADESF

**NEW WAVE CITY'S 16-YEAR ANNIVERSARY PARTY**

It's a "Sweet 16" celebration! Featuring two dance rooms, and five New Wave DJs, plus two full bars + Absinthe Bar with premium & fancy drinks. Enter the 80s Fashion Contest, and you could win tickets to the X concert at Slim's! The Main Room features the very best of New Wave in music and video with NWC founders and DJs Skip & Shindog; video & visuals by Altered Images; and FREE "Sweet 16" cake at midnight! The Upstairs Room brings special guest DJs Melting Girl, Donimo, and Andy T. 9pm - 3am. 21 and over, \$12 (advance tickets and VIP table service available!) December 6 @ DNA Lounge, 375 11th St NEWWAVECITY.COM

**LUSTY LADY'S HOLIDAY PARTY!**

Do you like Beautiful, Scantly Clad Women? Do you like Cheap Booze? Do you like Bands that Don't Suck? Do you like to support the Worlds Only Unionized & Worker Owned Strip Club that is revolutionizing the sex industry with fair labor practices, good hourly wages, and safe working conditions? Come enjoy a kumtree Christmas and Chanukah Ho-down! There will be bands, burlesque, DJs, dancing, and all kinda sexy fun and games with the Lusty Ladies and Friends. Featuring: Kitten on the Keys, Trixie Carr, MC Kingfish of the Hubba Hubba review, Hostess Princess Pandora...and The Coin Slots (the all lusty lady band!) And some secret celebrity surprises. Just \$7 gets you in, but \$10 gets you VIP! 8pm - 3am. December 9 @ DNA Lounge, 375 11th St at Harrison LUSTYLADYSF.COM

**SAN FRANCISCO FILM SOCIETY: QUEBEC FILM WEEK**

As Quebec celebrates its quadricentennial, there could be no better time to draw attention to its singular cinematic tradition. Québec Film Week is a five-day showcase with seven recent works by brilliant established filmmakers and impressive debut directors, many of which have won awards at festivals and showcases. Some of the films include a retrospective screening of Claude Jutra's *Mon Oncle Antoine*, noted filmmaker Léa Pool's charming family drama *Mommy Is at the Hairdresser's*, and the Canadian blockbuster hit, *The Last Continent*—Jean Lemire's documentary about the intense 430-day expedition a group of scientists take to Antarctica to investigate the effects of climate change. December 10-14 @ Landmark's Opera Plaza, 601 Van Ness Ave SFFS.ORG

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## music @ the library

**Vocal Music of Salamone Rossi**  
A performance by Ruth Rainero, Reuben Zellman, and friends  
THURSDAY, DECEMBER 4, 7:30 PM

**Worlds of Song: From Italy to Broadway**  
Sharon Bernstein with Jonathan Schwartz  
THURSDAY, DECEMBER 11, 7:30 PM

**Italya: A Celebration of Italian Jewish Song**  
Sharon Bernstein, Francesco Spagnolo, and Michael Alpert  
THURSDAY, JANUARY 15, 7:30 PM

**The Guitar Music of Mario Castelnuovo-Tedesco**  
Classical Guitarist Emanuele Segre  
TUESDAY, JANUARY 27, 7:30 PM

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**EVENTS****Swedish Christmas Fair**

**PREVIEW** Ingmar Bergman. Lutefisk. Björn Borg. H&M. Melodic death metal. The list goes on. For a relatively small country, Sweden has had a staggering impact on our culture, and on Dec. 6, the Swedish Women's Educational Association gives you a chance learn more about the country and its traditions. The Swedish Christmas Fair has become a staple of the holiday season, and it returns for the 25th time, with traditional Christmas trappings set to delight Swedophiles, newbies, and real-life Swedes. For a pittance, you can sample Swedish fare, listen to Swedish folk music, and get to hang out with Tomten (a.k.a. Santa) himself. So come on down and get a taste of the enchanting culture — without the 15 hour flight. (Daniel N. Alvarez)

**SWEDISH CHRISTMAS FAIR** Sat/6, 9 a.m.-4 p.m. St. Mary's Cathedral, 111

Gough, S.F. (415) 567-4040. www.swea.org.

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

**WEDNESDAY 3**

**Movement of the Liberation of the Coca Plant Artists' Television Access**, 992 Valencia; 978-2787, www.ybca.org. 8pm, \$6. Amy Franchesini and Wilson give an artists' talk about the titular project.

**THURSDAY 4**

**Ben Watts** Adobe San Francisco, 601 Townsend; 626-6008, www.aigast.org. 7pm. The photographer speaks as part of AIGA's design lecture series.

**Escape Artist: Life and Times of John Sturges** Books Inc., 601 Van Ness; 776-1111, www.booksinc.net. 7pm, free. Local author Glenn Lovell discusses his biography of the Hollywood director.

**Mission Cultural Center Youth Fundraiser** 2868 Mission; 821-1155, www.missionculturalcenter.org. 6-8:30pm, \$10. The youth band Futuro Picante performs at this benefit event.

**My Bombay Kitchen** Omnivore Books on Food, 3895A Cesar Chavez; 212-4712. 5pm, free. Cookbook author Niloufer King shares some insights into Parsi cuisine.

**SF Firefighter's Toy Drive** Old Station 30, 1300 4th St; www.oaklandathletics.com. 8:30-10am. Dana Eveland and Gio Gonzalez of the Oakland A's meet anyone who donates an unwrapped new toy or book.

**10,000 Dresses** Books Inc., 2275 Market; 864-6777, www.booksinc.com. 7:30pm, free. Local wordsmith and animation vixen Marcus Ewert signs from and reads his new book, joined by illustrator Rex Ray.

**FRIDAY 5**

**Funkytown Skate Party** 1720 19th St; 752-1967, www.cora.org. 9pm-1am, \$5-10. Roller boogie specialist D. Miles plays host as the gym at ISA High School is turned into a roller rink in the last event before January's Obama Skate-a-rama.

**transPOP: Korea Vietnam Remix" Opening Party** Yerba Buena Center for the Arts, 701 Mission; (415) 978-2787, www.ybca.org. 8-11pm. A celebration for the new exhibition that includes live music by Thomas' Apartment.

**SATURDAY 6**

**Hot Apple Cider Holiday Art and Music Showcase** New Door, 3075 21st St; www.myspace.com/local365sfcc. 7pm-midnight, free. An art and baked goods sale with live music. **Laguna Honda Hospice Chaplain Benefit** Elks Lodge, 3rd floor, 450 Post; (510) 594-1903, www.heavencanwait.net. 7pm, \$25-30. A '20s-style cabaret fundraiser for the recently discontinued chaplain service at Laguna Honda, with live music.

**"Tribute to Hank"** Eureka Valley Recreation Center, 100 Collingwood; thankstohank@gmail.com. 2:30-5pm, free. A memorial celebration for the late "activist's activist," Hank Wilson.

**SUNDAY 7**

**"Goodness: Generosity and the Science of Altruism"** The Exploratorium, McBean Theater, 3601 Lyon; www.exploratorium.edu. 2pm. Dr. Philip Zimbardo, creator of the infamous Stanford Prison Experiment, discusses heroism.

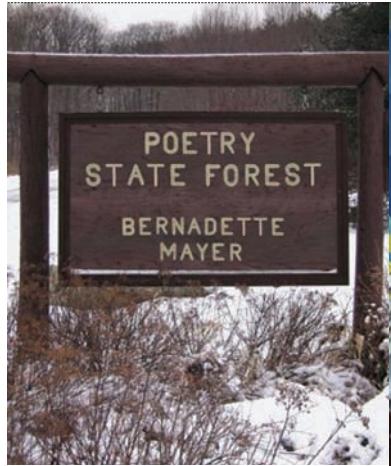
**Winter Holiday Pottery and Crafts** Sharon Art Studio, Golden Gate Park; 753-7004, www.sharonartstudio.org. 11am-5pm, free. A benefit sale of pottery, jewelry, and glass, with proceeds going to Sharon Art Center.

**BAY AREA**

**Richmond Art Center Holiday Arts Festival** 2540 Barrett, Richmond; (510) 620-6772, www.therichmondartcenter.org. Noon-5pm, free. An art and craft sale with a silent auction, to benefit the Richmond Art Center.

**TUESDAY 9**

**Tree of Hope Lighting Ceremony** SF City hall Rotunda, 1 Dr. Carlton Goodlett; 431-1485, www.rainbowfund.org. 5:30pm, free. Lighting ceremony for the tree, decorated with 5000 white origami cranes and silver stars containing messages from children. SFBG



"Poetry is as good as chocolate," Bernadette Mayer claims in *Poetry State Forest*, a book which proves her point.

PHOTO OF BERNADETTE MAYER BY NICOLE PEYRAFITTE

## In the American tree

### Camp out with Bernadette Mayer's *Poetry State Forest*

By Jason Morris  
[a&eletters@sfbg.com](mailto:a&eletters@sfbg.com)

**REVIEW** I'll remain calm while reviewing Bernadette Mayer's new collection of poems, *Poetry State Forest* (New Directions, 128 pages, \$17.95).

It's sort of a B-sides-and-rarities collection. I first heard "Easy Puddings" through a recording of a reading-interview Mayer gave with Susan Howe on KPFA-FM in the 1970s. While not all of the poems are new, all of them might be new to you.

This dense forest is, first and foremost, public property. Although Mayer's poetry looks and often is intimidating, it also offers warm welcome: it comes straight out of the ground ("mud's an introduction to thinking," she writes), and its loaded with good humor ("mother give me five I know not what I do"). Add to this the fact that Mayer has always been fiercely and unapologetically political:

*I only have faith in writers  
 One painted on a barn "FUCK  
 BUSH!"*

*This gives a bad name to fucking*

Like Catullus, whose work she's translated, local news and the people and places of her life (in upstate New York) flash in and out of the poems, creating a choppy river of narrative. These flashes of local news suffuse their subjects with a mythical quality. They come with creation myths: "& when phil first met max, born in henniker, new hampshire, he was jumping on the top of our yellow

couch, saying, 'i'm high!'" Mayer's neighbor Helen Green ("i buy brown / beige & white eggs / from the greens"), who grew up in the upstate New York town of Troy, becomes "Helen of Troy."

*Poetry State Forest* is packed with weird trees and you may need snowshoes. But the experimental nature of the writing is born of necessity, not art: it charts a mind too complex, too humanly thoughtful and restless to be encapsulated into neat syntax. Line by line, ideas bump into one another in explosions of beautifully torqued grammar: a series of sonnets gives way to a long section of notebook fragments, or a dialogue between Mayer and her house.

Over the course of her long and awesome career, Mayer's reverently studied and mastered one poetic form after another (the sonnet, epigram, and sestina, among others), and then gleefully watched each implode. She's really the direct heir to Gertrude Stein. And if William Burroughs was right that "intellectuals are deviants in the U.S.," Mayer is living proof by the sheer force of her intellect, and the capable way it undoes syntax, form, and orthodoxy at every turn.

The first poem in *Poetry State Forest*, "Chocolate Poetry Sonnet," ends with the couplet "poetry is as good as chocolate / chocolate's as good as poetry." I want to know where Bernadette Mayer gets her chocolate. **SFBG**

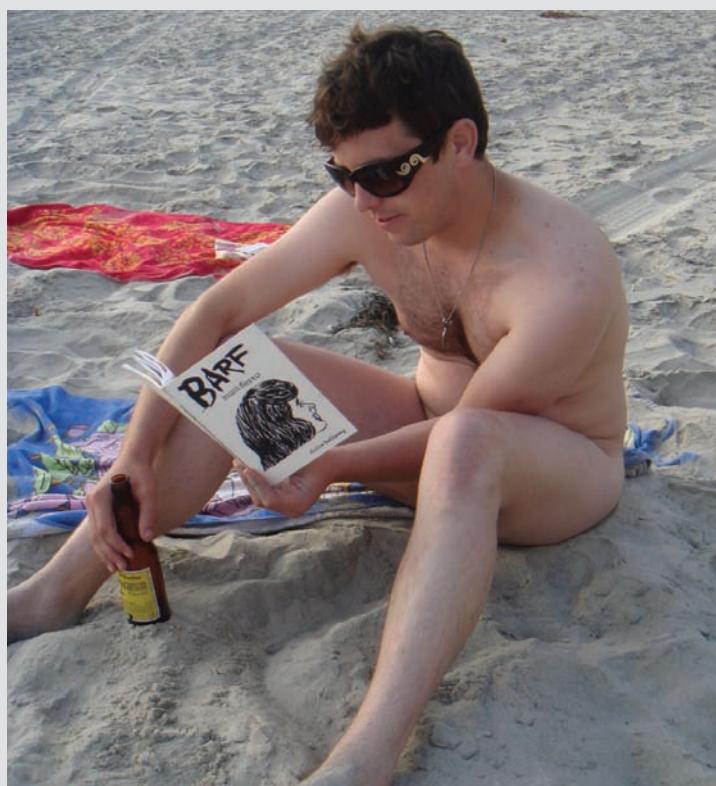
### BARF MANIFESTO: SO GREAT YOU'LL WANNA PUKE

Maybe it's the urge to purge months of presidential campaign propaganda or eight years of George W. Bush. Maybe it's the holiday season. All I know is this: barf is in. The evidence is all around us. On TV, you'll find *Hurl*, "an eating competition with an extreme sports chaser" that couples tunnel rides in steel balls with mac 'n' cheese gorge-fests in an attempt to make contestants vomit. On the magazine racks, no less a trend bible than *Vice* recently devoted an illustrated feature to a guy whose raison d'être is puking upon select stars on the Hollywood Walk of Fame. Based on the photographic evidence, he chooses his targets well ("Wesley Snipes is my least favorite person on Earth. Have you heard about his ear hair?"). But I do have to quarrel with his belief that Elizabeth Taylor deserves a Technicolor yawn.

Without a doubt, the best addition to the thriving contemporary vomitorium is Dodie Bellamy's *Barf Manifesto* (Ugly Ducking Presse, 32 pages, \$7). The fact that Bellamy's text is a sort of celebratory puke in response to Eileen Myles' 2004 essay "Everyday Barf" only fortifies vomit's role in contemporary consciousness. The publisher's promo text for *Barf Manifesto* cheekily likens it to *The Autobiography of Alice B. Toklas* as "an intimate account of a long, sometimes tortured but enduring friendship between two female writers." Taking that cue, I'll risk sacrilege and say I prefer Bellamy's book to Gertrude Stein's.

It's a mistake to assume, as I initially did, that *Barf Manifesto* might ideally be placed next to Valerie Solanas' similarly slim yet convulsive 1968 *SCUM Manifesto*, which was recently republished by BüK America at the street tract value of \$1.49. Not a rant so much as a pair of roiling bursts of text, Bellamy's book has feminist intent, but ultimately it presents an artistic credo, in the manner of Andre Breton's paeans to Surrealism. She sister-spews a trail of artistic connections that leads from Myles' essay to the nauseating beauty and power of Op Art figurehead Bridget Riley's imagery.

Bellamy weaves through the intestinal curves of a complex anecdotal maze — we accompany her and Myles through the violent smashing of a piñata, a vivid confrontation over a toilet, and a hilarious exchange about Lynndie England. Along the way, she works out the mother issues so often connected to stomach sickness. She declares that she's out to "attack the essay" and (carrying on from her 2006 book *Academonia*) to "shit on academic pretension," but really, she pukes on the doctrinaire BS of insidious Professor X's across the land, transcending the occasionally overbearing libidinal influence of Kathy Acker on some of her work in the process. A bravura lindy hop through the possibilities of English, *Barf Manifesto* is too good for a porcelain god. (**Johnny Ray Huston**)



This season's beach reading sensation is Dodie Bellamy's *Barf Manifesto*, as proven by sunbather Stephen Boyer.

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## First, the good news

By Paul Reidinger  
 paulr@sfbg.com

Are hotel restaurants second-class citizens? Do they fly coach? Not all of them, certainly, in this city: several of our grandest restaurants, including Masa's, Campton Place, and the Dining Room at the Ritz-Carlton, are in (grand) hotels. Still, the hotel restaurant, as a general proposition, gives a brief shiver. One has the abiding suspicion that these enterprises serve a captive audience consisting of out-of-towners — people here for conventions or conferences, or maybe just plain old tourists. In a tourist town like ours, tourists are the objects of considerable ambivalence. They spend money, yes, which is a particularly attractive gesture during times of economic apocalypse, but they're also suckers for cable-car rides and dishes like cioppino served in hollowed-out rounds of sourdough bread.

They're also not too likely to be found at such places as the intersection of Seventh and Mission streets, where, after nightfall, the look and a good deal of the feel of gloomy Gotham City in Tim Burton's first *Batman* movie set in. Scraps of stained newspaper rustle in the gutters, and passersby mutter to themselves. You wouldn't expect to find a hotel here, and yet there is

one: it's called Good Hotel, it's part of the Joie de Vivre chain (which has made something of an art of bringing alternative style to sketchy or otherwise unlikely sites), and its restaurant is called Good Pizza. Yes, a hotel restaurant that's a pizzeria! This could be a first.

Tony pizzerias have been blooming in the city in the past few years, and Good Pizza is one of them. It emphasizes high quality ingredients — how about some *fromage blanc* from Cowgirl Creamery, or bacon from Nueske? — and it's also bright and good-looking in a way that reminded me of IKEA. The main color is an orange-peach, but there's plenty of warm wood trim, glass, and shiny stainless-steel for the Stockholm look. The bright and generous lighting, in addition to making the interior glow, also flows out to the street. The pizzeria is a lantern on its otherwise ill-lit corner.

The menu is quite limited, with a twist. On the non-twisty side, you can choose from among nine pies with predetermined toppings; the possibilities here range from a simple, classic margherita pizza (tomato sauce, mozzarella, basil) to a more oddball pie featuring the aforementioned *fromage blanc* in the company of seasonal organic apples, toasted walnuts, and scallions. The twist is that you can put together your own

Thanks to great lighting, delicious pizza pies, and an assortment of baked goods from Pacific Baking Company, Good Pizza is a culinary and literal beacon for the Tim Burton-like corner of Seventh and Mission streets. | GUARDIAN PHOTOS BY RORY McNAMARA

pizza, which, so far as I know, isn't permitted at such places as Delfina, Pizzetta 211, Piccino, or Gialina.

Perhaps there is wisdom in not permitting people the freedom to command their own pies. *Seinfeld*'s Kramer tried to put cucumbers on a pizza, until Popkie smacked him down. Let this be a lesson to us all.

Cukes aren't an option at Good Pizza, but one evening we did order a pie that we supposed would be a splendid, if brief, monument to vegetarian possibility but didn't turn out quite right. The culprit, we decided, was the sun-dried tomatoes, which in certain contexts can add a sausage-y weight but in others can be noisy and uncooperative. Our pizza, a 12-incher (\$13), began with the included tomato sauce and a proprietary cheese blend, and we added (besides the sun-dried tomatoes), roasted mushrooms, artichoke hearts, and fresh tomatoes (an extra \$1 each). We couldn't quite put a finger on the exact nature of the clash, although artichoke hearts can be as recalcitrant as sun-dried tomatoes, and the fresh tomatoes had been added after the pizza had been lifted from the oven, leaving them raw and untethered to everything else.

Much simpler and therefore more coherent was the pepperoni pizza (\$14 for the 12-incher). Has there ever been a bad pepperoni pizza? This one was made with

Hobbs pepperoni, which made it sound a little hoity-toity. But the sausage was not only garlicky and peppery but greasy; it left little pools of orange everywhere, like chorizo in a queso fundido, which made me feel that it was half-time at a college football game somewhere.

No pizza is complete without a salad, and Good Pizza offers one, and only one: the good salad (\$8 for the large version, with an herbed flatbread). The salad is basically a Greek salad without feta cheese; its players include tomato and red bell pepper slices, chunks of cucumber, kalamata olives, and artichoke hearts, all bathed in a memorable lemon-oregano vinaigrette.

No pizzeria experience is complete without some beer or wine. You could enjoy a Moretti (\$4.50) with your pie — Italian beer is underrated — but a livelier choice might be a glass of red or white wine (\$5.75) from MÁS Wine Company in Cloverdale. In a small irony, the beers (there's also Coors Light) come in bottles, while the wines by the glass are on tap. The MÁS 2006-vintage vino was an impressive proprietary blend of syrah and cabernet (with a dash of petite sirah) that tasted strongly of cherries and was indeed, as the winery's Web site promises, "food friendly" and "approachable."

Given the ovens that must be the

center of any pizzeria's kitchen, it isn't surprising that Good Pizza's shiny display cases are full of baked goods, including scones, muffins, and cookies — wonderfully intense lemon-sugar cookies for just 90 cents. Not bad. (The baked goods aren't actually baked onsite but come from Pacific Baking Company.) The scones and muffins also clue us in that Good Pizza, like many another hotel restaurant, does a smart morning business. Who wouldn't love the smell of breakfast calzones in the morning, with the sun breaking over the corner of Seventh and Mission and a fresh newspaper to read? **SFBG**

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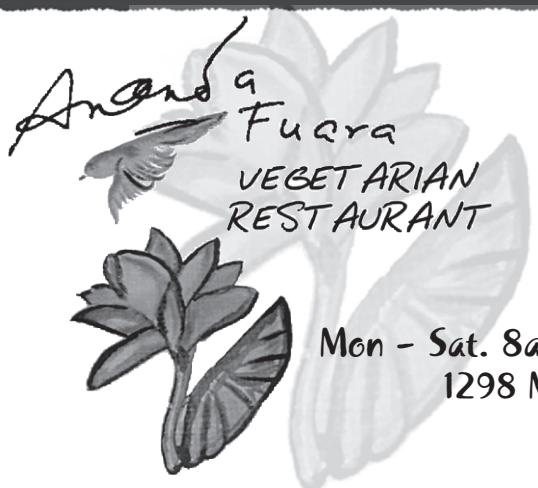
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# Waxing fried

By L.E. Leone  
 le.chicken.farmer@gmail.com

**CHEAP EATS** I got a Brazilian. I play on a Brazilian soccer team. I pass for Brazilian. I pass to Brazilians. I figured, what the fuck, I'll get a Brazilian.

My Canadian likes it like that. I happened to know this, and did it for him. That way, in case we become a couple and have a fight some day and he says, "What did you ever do for me?" I'll say, "I got my ass waxed in the middle of winter," and, argument over, we'll live happily ever after.

Why I don't write restaurant reviews is illustrated by the following little story:

I ate at my always favorite restaurant, Just For You, three times in 10 days, and two of those times I ordered the hangtown fry. If you don't know what a hangtown fry is ... I feel so sorry for you that my eyes are watering.

My mouth is watering too, because what it is, see, is eggs with onions, oysters, and bacon. Or: everything that makes life lovable, give or take butter. And there's always plenty of that on the table at my always favorite restaurant.

Just to be clear: this is not a review of Just For You. I already reviewed it eight or nine times. It's my last-standing always favorite restaurant. This is just a story (true) that has a moral (iffy), and happens to be set at a particular place. In Dogpatch. San Francisco. California.

The hangtown fry's creation myths center around Placerville, which used to be called Hangtown, and/or San Francisco, which used to be called San Francisco, during the gold rush. Miner walks into a bar, says, no joke, he struck it rich, what's the most expensive meal they can make him? Cook invents the hangtown fry (\$6) on the spot.

Six dollars!!! In the middle of the 19th century!! Do you see my point? Inflation be damned, 160 years later you can get the same damn thing for breakfast at Just For You for just four dollars more!

But that's not my point. My point is that, if you ask me, the oysters should be breaded and fried — not because that's the more authentic way to make the dish (although it might be, for all I know), but because it tastes better this way.

Trust me. That's how they made it on Friday. And if I were a restaurant reviewer I would have written, *Ohmigod! Ohmigod! Ohmigod!* I mean what else can you say about fried oysters and bacon on the same plate? With eggs and onions.

Cornbread ...

And then when I went back on Wednesday, with Earl Butter, and ordered the hangtown fry again, the oysters were not at all breaded or fried and the dish was, like, *yeah, whatever*.

Don't get me wrong, I love raw oysters. There is no oyster better than a raw oyster. But these wasn't raw oysters. They were knocked out of a jar (I'm guessing) and cooked into some eggs. And there's a world of difference between a not-raw jar-knocked oyster breaded and fried, and a not-raw jar-knocked oyster just knocked and notted and cooked into eggs, bacon notwithstanding.

Tell you what, I have never been madder at my always favorite restaurant than I was that Wednesday morning, Earl Butter as my witness. I was madder at them than they used to be at me 10 years ago for trying to keep the place a secret.

Which goes to show you that, in the words of Shakespeare, you never can tell, and therefore shouldn't write restaurant reviews. You should get a Brazilian.

And a Canadian who appreciates Brazilians.

On exotic-bodied chicken farmers.

If you're me.

My new favorite restaurant is Bombay. Indian. Only I'm madder at them than at Just For You. It was classic: small white girl orders something hot hot hot, and a knows-better waiterperson goes, "Oh, no no no, that's already the spiciest dish on our menu." He talks her into medium, and the spiciest dish on their menu turns out to be as spicy as a bowl of corn flakes. Been in a bad mood ever since. **SFBG**

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*L.E. Leone's new book is Big Bend (Sparkle Street Books), a collection of short fiction.*

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# film

Gorgeous and obtuse: A woman, a man, and the foggy sands of time intertwine in Alain Robbe-Grillet's screenplay for Alain Resnais's 1961 art-film classic, *Last Year at Marienbad*.

PHOTOS COURTESY OF RIALTO PICTURES



## For a new cinema

### A look back at the forward-thinking films of Alain Robbe-Grillet

By Matt Sussman  
 > a&eletters@sfbg.com

Commenting on the relationship between his identity as a filmmaker and his identity as a novelist, the late Alain Robbe-Grillet told the *New York Times*, "We are friends, but never collaborators." Like many of Robbe-Grillet's pronouncements concerning his own work, the statement is pithy and guarded, and cannot be taken entirely at face value.

Robbe-Grillet is primarily known as one of the chief proponents and practitioners of the nouveau roman ("new novel"), which sought to extricate literature from its formal, stylistic, and historical precedents. But he was also a prolific filmmaker, and film frequently creeps into the discussions in his essay collection, *For a New Novel* (1963), as both a frame of reference and as a kind of practical model. Viewers will get a chance to decide for themselves how in cahoots Robbe-Grillet the filmmaker was with Robbe-Grillet the novelist.

during "Enigmas and Eternity: The Films of Alain Robbe-Grillet," a series curated by Joel Shepard of the Yerba Buena Center for the Arts which includes several films directed by Robbe-Grillet that have long been unavailable in the United States.

Ironically, Robbe-Grillet's first foray into film was his much-lauded collaboration with director Alain Resnais, as the screenwriter for his landmark 1961 film *Last Year at Marienbad* (which is part of the series). *Marienbad* received plenty of acclaim upon its release, netting a Golden Lion in Venice and an Oscar nomination for Robbe-Grillet's screenplay. It also generated nearly as much controversy. Claiming to have sat through the entire thing — let alone, that one "got it" — became a kind of shibboleth for the '60s intelligentsia.

Two years later, Robbe-Grillet would step behind the camera to direct his first film, *L'Immortale*, in which *Marienbad*'s influence is still fresh. Like *Marienbad*,

Robbe-Grillet's directorial debut is a gorgeous, obtuse math proof that doesn't necessarily prove anything. Its characters are merely new variables being plugged into a familiar equation — a man ("N") tries to track down an enigmatic woman ("L") and convince her of their previous meeting against an exotic backdrop — that is designed to shuffle them through time and space. The palaces of Nymphenburg and Schleissheim have been swapped out for the souks and mosques of Istanbul. As the femme fatale, Françoise Brion in Nina Ricci replaces Delphine Seyrig in Chanel, doing her best catalog poses as she insists to her pursuer that the ancient capital around them is, "not a real city, but a musical set for a romantic comedy."

*L'Immortale* is in some ways Robbe-Grillet's screen test. Cribbing a few moves from Resnais while trying out a few new tricks, Robbe-Grillet seems to be playing around with, as he describes in a 1956 essay in *For A New Novel*, the cinematic image's ability to "suddenly (and unintentionally)" restore the reality of "gestures, objects, movements, and outlines." When watching any film, our field of vision is always

bounded by the camera's frame. But Robbe-Grillet exploits this technological feature, forcing us to focus on the objects and people on screen to the extent that what they signify becomes secondary to their presence.

This makes for lots of shots of empty chairs (Robbe-Grillet has a thing for empty chairs), frozen crowds out of *Marienbad*'s manicured gardens, and several "impossible" continuous pans in which the same people keep remarkably reappear in front of the slowly sweeping camera. Despite however many times Brion asserts that "everything is fake," Istanbul is the most obstinately present thing about *L'Immortale*. The Turkish merchants, maids, souvenir hawkers, and child guides who appear on the sidelines are largely oblivious to the inchoate memories and stifled desires of the film's European ciphers. In a possible proto-swipe at Orientalism, Robbe-Grillet seems to be saying that Istanbul itself — that survivor of multiple Crusades, invasions, and reconstructions — will continue to endure, outliving the Istanbul of European fantasy.

True to the spirit of Robbe-Grillet, I can only tentatively state to what extent *L'Immortale*

is representative of the rest of his filmography (as of press time, only one other film, 1966's surprisingly funny meta-noir *Tran-Europe Express*, was screened). No doubt, he'd be self-conscious about the air of canonicity necessarily implied by a retrospective. "The writer must proudly consent to bear his own date," he writes in one essay, "knowing that there are no masterpieces in eternity, but only works in history." Undoubtedly, there are times when Robbe-Grillet's work shows its age — *Marienbad* in particular has become fodder for countless perfume commercials and parodies of pretentious art cinema. Robbe-Grillet also recognized that prescience could be a double-edged sword. As if writing a self-fulfilling prophecy, he observes, "[Novels] survive only to the degree that they have left the past behind them and heralded the future." This idea equally applies to his films. **SFBG**

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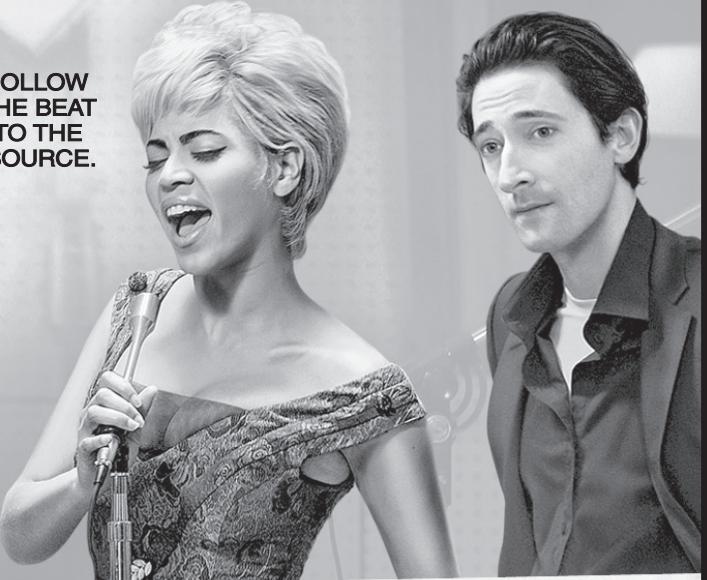
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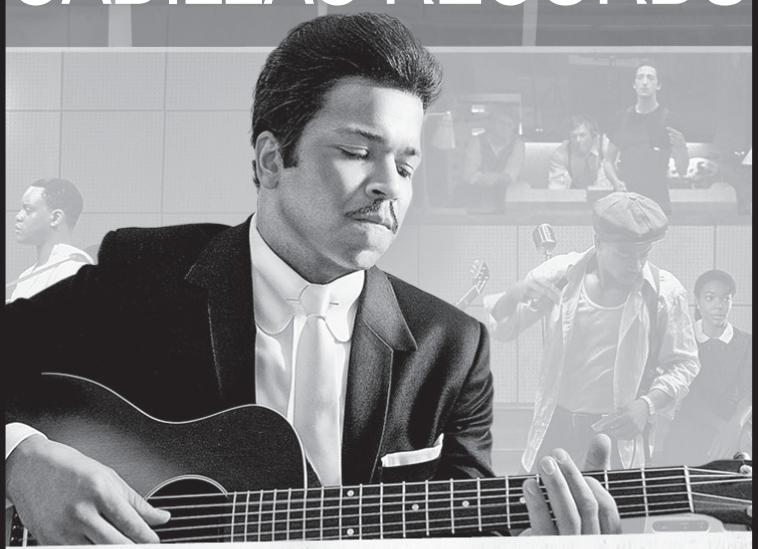
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Eden

**» REVIEW** It's the oldest story in the book — and no, I'm not talking about Adam and Eve. *Eden* is yet another addition to the familiar marriage-in-trouble genre, with no real twist to speak of: after 10 years together, Breda (Eileen Walsh) feels unloved by her husband Billy (Aidan Kelly).

Meanwhile, Billy finds himself tempted by the forbidden fruit of infidelity. Rather than stunt the film, this well-trodden subject matter makes *Eden*'s success all the more impressive. Without reinventing the wheel, director Declan Reeks has crafted one of the most captivating films of the year. It helps, of course, that he has two consummate performers. Kelly captures the subtle nuances of his character, who struggles to balance his selfish desires with his familiar obligations. And Walsh, winner of the Best Actress award at this year's Tribeca Film Festival, is nothing short of heartbreaking. Both actors look — for lack of a better word — real, and their presence enhances the film's ability to produce a genuine empathetic response. Taken as a whole, there is a beauty in this quiet Irish drama rarely found in the glossiest of Hollywood blockbusters, with each frame thoughtfully composed. Despite the otherwise mundane story, *Eden* emerges as downright idyllic. (Louis Peitzman)

**EDEN** opens Fri/5 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schrier, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

### OPENING

**Cadillac Records** Adrian Brody plays the head of famed imprint Chess Records, with Jeffrey Wright (as Muddy Waters), Mos Def (Chuck Berry), and Beyoncé (Etta James) among the famous-people-playing-famous-people cast. (1:58) *Shattuck*.

**» Eden** See pick box. (1:24) *Opera Plaza*, *Shattuck*.

**Lake City** The protagonist of Hunter Hill and Perry Moore's Southern-set drama *Lake City*, Billy (Troy Garity), walks through the film with a battered face whose damage (courtesy of a drug-dealer pummeling) is an outward reflection of heavily salted childhood psychic wounds. Fleeing the kind of trouble you can expect when your cracked-out girlfriend (Drea de Matteo) pilfers large bags of coke and heroin from the local lowlives, he goes to ground — accompanied by a young boy of half-mysterious provenance — on the rural homestead where his mother, Maggie (Sissy Spacek), lives alone repressing her memories. Billy is fleeing brutality, and it's clear enough he'll bring it with him instead. But as each dreamy flashback inches us closer to the site of the original tragedy that's bled the promise from the lives of both mother and son, redemption feels just as inevitable. The opening shots of gorgeous Tennessee countryside soothingly promise as much, as do Maggie's gentle, ambivalent efforts to reconstruct a family and Billy's own tentative gestures toward local reconnection. We've seen this healing homeward journey

### FILM

comic relief during the first part of the film — infinitely more believable and chock full of the chemistry lacking betwixt Ashley and her cattle-driving Drover (Hugh Jackman). Despair sets in when this waaay-out-Western action adventure turns into a World War II survival-and-sacrifice flick, and the seemingly indomitable *Australia* both crashes and bores. (2:55) *Empire*, *Four Star*, *Orinda*, *1000 Van Ness*, *Presidio*, SF Centre, Sundance Kabuki. (Chun)

**» Beauty in Trouble** An attractive 30-something woman with a face hardened by rough times — most recently the 2002 Prague flood pretty much ruining her Prague home — Marcela (Anna Geislerova) is raising two children under precarious circumstances. Marriage to Jarda (Roman Luknar) is discordant, despite their volcanic sex, in large part because she objects to his paying the bills by running a chop shop. She's already left with the kids — albeit due to her son's severe allergy to their digs' post-flood moldiness — when Jarda steals the wrong guy's car and gets his whole operation busted by police. With the breadwinner in jail, what's Marcela to do? Move in with her crazy religious mother in-law (Emilia Vasaryova)? Nope. Stay with her own mother (Jana Brejchova) and the latter's very creepy diabetic boyfriend (Jiri Schmitz) in their cramped apartment? Yes, until something better comes along. Which, surprisingly, it does in the form of Czech-Italian vintner Benes (Josef Abraham), whose stolen car triggered Jarda's arrest. He's that staple of 1930s screwball comedies so seldom encountered since, in real or cinematic life: the suave older man who's single, rich, lonely, and genuinely concerned over our underclass heroine's welfare. This conceit might seem overly contrived in lesser hands than those of director Jan Hrebejk and scenarist Petr Jarchovsky (of prior foreign-language Oscar nominees 2000's *Divided We Fall* and 2004's *Up and Down*). But their excellently crafted and performed seriocomedy — with its frank yet funny sexual randiness — never feels less than credible. In a classically warm yet ironic, ambitious yet intimate, absurdist yet realistic Czech cinema fashion that Hrebejk and Jarchovsky will hopefully torch-carry well into the 21st century. (1:50) *Lumiere*, (Harvey)

**Bolt** (1:36) *Grand Lake*, *1000 Van Ness*, *Presidio*, SF Centre.

**The Boy in the Striped Pajamas** (1:33) *California*, *1000 Van Ness*, *Piedmont*, SF Centre.

**Burn After Reading** (1:31) *Oaks*.

**Changeling** (2:20) *Elmwood*, *Empire*, *Oaks*, SF Centre.

**» A Christmas Tale** The posters for *Four Christmases* may dominate the subway tunnels, but Arnaud Desplechin's latest fable of deconstruction takes the cake as far as hectic homecoming stories are concerned. Even more than Desplechin's previous marathon, *Kings and Queens* (2004), *A Christmas Tale*'s chamber drama is proudly convoluted. For starters: Junon (Catherine Deneuve, imperial as ever) and Abel's (Jean-Paul Rousselot) first son dies as a child, leaving their next child, Elizabeth, forever chased by the black dog. Her son, Paul (Emile Berling), is an Ian Curtis suicide waiting to happen; of his own adolescent melancholy, Uncle Ivan (Melvil Poupaud) tells Paul, "It was scary but beautiful." Ivan's wife Sylvia (Deneuve's daughter Chiara Mastroianni) seems a relatively untroubled onlooker to the dysfunctional Vuillard clan, or at least until she uncovers long dormant feelings from Ivan's cousin Simon (Laurent Capelluto). We haven't even gotten to Henri (Mathieu Amalric), the middle son whose reckless rage earned excommunication from the family until Mama Junon came to require his marrow for a chancy transfusion. Overstuffed? Absolutely, but this *Christmas Tale* is too fleet-footed and polyphonic to feel like an epic chore. Much like his characters, Desplechin's centrifugal approach to film narrative is casually cruel and remorselessly errant. You'll leave the theater with plenty of loose threads — enough to make a quilt. (2:32) *Bridge*, *Shattuck*, (Goldberg)

**Four Christmases** If *Four Christmases* looks like your standard big-name holiday comedy, that's because it is. For the most part, it's exactly what you'd expect from the genre — if you laughed at the trailer, you'll likely laugh at the film. The set-up is predictably gimmicky: Brad (Vince Vaughn) and Kate (Reese Witherspoon) spend every Christmas vacationing far from their dysfunctional families. But when their flight to Fiji is grounded, they're forced to

CONTINUES ON PAGE 56 >



# FOUR CHRISTMASES

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spend the day visiting each of their parents. Overall, the gags are pretty mediocre, although none are awful enough that the actors playing the parents — all four of whom have won Oscars — should feel embarrassed. The funniest thing about *Four Christmases*, though, is that it's one cynical holiday movie. The humor is mean-spirited, the life lessons are intentionally flimsy, and Kate repeatedly inflicts violence on small children. Though still not a great film, it gets bonus points for eschewing Hallmark schmaltz in favor of good old-fashioned cruelty. (1:22) *Four Star, Grand Lake, 1000 Van Ness, Presidio, Shattuck*. (Peitzman)

» *Happy-Go-Lucky* (1:58) *Shattuck*.

*I Can't Think Straight* (1:30) *Roxie*.

» *I've Loved You So Long* (1:57) *Albany, Clay*.

» *JCVD* (1:36) *Opera Plaza*.

» *Let the Right One In* (1:54) *Lumiere, Shattuck*.

» *Madagascar: Escape 2 Africa* (1:29) *Grand Lake, 1000 Van Ness, Shattuck*.

*Man on Wire* (1:34) *Opera Plaza*.

» *Milk* Seems like everyone in San Francisco is stoked to see Gus Van Sant's political biopic, with Sean Penn starring as the first openly gay man elected to public office in America. If you live here, it's impossible to separate yourself completely from the story — even if you're too young to remember the history firsthand — since so much of it is already familiar. There's City Hall, Milk's "theater" and the site of his 1978 assassination, along with Mayor George Moscone, by fellow supe Dan White; the Castro District, meticulously made over to mimic Milk's 1970s; a dog-poopy moment in Duboce Park; and references to everything from district elections to this very newspaper. Still, even out-of-towners, except bigoted ones, will be moved by *Milk*. Milk's experiences allow the film to take a personal look at the struggle for LGBT civil rights in America, with a particular focus on Anita Bryant's cross-country hate crusade. Scenes showing the triumphant defeat of Prop. 6 — a 1978 proposal to fire all gay teachers and those who supported them — are bittersweet in the wake of the passage of Prop. 8. At times, Van Sant's film feels eerily timely, down to the spontaneously assembled protests on Castro at Market, and its focus on a politico who believed in hope despite the odds. But *Milk* is more than its message — despite its many sober moments, it also manages to be an entertaining film. Thank Van Sant's steady direction, which (mostly) avoids melodrama and integrates archival footage with seamless ease, and a Penn performance that feels remarkably natural even though he clearly obsessed over perfecting Milk's voice and mannerisms. (2:05) *California, Castro, Embarcadero, Orinda, Piedmont, Sundance Kabuki*. (Eddy)

*Quantum of Solace* (1:46) *Empire, Four Star, Grand Lake, 1000 Van Ness, Orinda, SF Centre, Sundance Kabuki*.

» *Rachel Getting Married* (1:57) *Elmwood, Lumiere*.

*Religious* (1:42) *Empire, Opera Plaza*.

» *Role Models* (1:39) *1000 Van Ness*.

» *A Secret* (1:50) *Presidio*.

*The Secret Life of Bees* (1:50) *Oaks*.

» *Slumdog Millionaire* The title *Slumdog Millionaire* may sound strange, but it speaks to the style and tone of Danny Boyle's latest production. The film gracefully slides between fairy tale romance and gritty drama, portraying a dichotomy that Boyle (1996's *Trainspotting* and 2002's *28 Days Later*) has said he considers essential to a representation of India, where the movie is set. The film follows former Mumbai street kid Jamal Malik (Dev Patel) as he struggles to beat the odds and win it all on the Indian version of *Who Wants to Be a Millionaire?* Also at stake: the beautiful Latika (Freida Pinto), love of Jamal's life. It sounds far-fetched — and indeed it is — but the story's universal appeal keeps it grounded. By featuring the game show so prominently, *Slumdog Millionaire* runs the risk of feeling gimmicky, but to its credit, the central device remains just that — an outlet for Jamal to revisit his past rather than a flashy distraction. At the same time, *Who Wants to*

*Be a Millionaire?* works on a symbolic level. As Jamal's winnings expand, India itself develops — as seen by new high-rise buildings that spring up in Mumbai over the course of the film. Yet nothing about *Slumdog Millionaire* is heavy-handed or out of place; every moment, from the harsh street scenes to a Bollywood-style song-and-dance number, is integral to the story. In the end, that juxtaposition is what helps the film capture a sense of the "real" India, however tenuous the concept. (2:00) *Albany, Embarcadero, Smith Rafael, Sundance Kabuki*. (Peitzman)

*Synecdoche, New York* (2:04) *Shattuck*.

*Transporter 3* As a producer, Luc Besson has made a lot of money off stories involving loner criminals abruptly saddled with the society of feisty young women. Whether it's that he knows not to fix an ATM that isn't broken, or that he's still just trying to recreate some wet dream he had as an adolescent, it's clear that whatever charm the template may once have had has completely vanished. Olivier Megaton, directing Besson and Robert Mark Kamen's script, was unable to harness the total righteousness of his own name to bring anything but mechanical stylishness to the adventures of Frank Martin (Jason Statham). Our intrepid courier is this time stuck in his trusty car with Valentina (Natalya Rudakova), the freaky doll-faced leverage in a scheme to unload eight cargo ships of industrial waste on the Ukraine. When the pair isn't boring us with pretentious conversational foreplay, they're evading the bad guys with stunts too ridiculous for such a humorless movie. Hopefully Statham's upcoming reprisal of his *Crank* role will be the corrective it has the potential to be. (1:40) *1000 Van Ness, Shattuck*. (Shamai)

*Twilight* Let's just get this out of the way: the movie is better than the book. OK, diehard *Twilight* fans might disagree, and naysayers aren't likely to suddenly jump on the bandwagon. Objectively, however, the film cuts much of the bullshit, making for a more enjoyable experience overall. For those not in the know, *Twilight* is the story of Bella Swan and her forbidden love affair with the vampire Edward Cullen. If that sounds steamy, rest assured that author Stephenie Meyer has created the most chaste star-crossed lovers ever. They can't have sex, lest he drop the whole vegetarian shtick and drink her blood. It's all pretty silly, so what elevates the movie? It's a lot shorter, for one, meaning it gets to the point faster than the plodding 500-page novel. There's less angst, fewer mentions of Edward's ungodly beauty (the book averages two a page), and more legitimate peril. Bella's still kind of lame and vampires still sparkle in the sunlight, but in spite of that — or hey, maybe because of it — *Twilight* is embarrassingly fun. (2:02) *Marina, W, 1000 Van Ness, Sundance Kabuki*. (Peitzman)

*W* (2:25) *Elmwood*.

*Zack and Miri Make a Porno* (1:51) *1000 Van Ness*.

REP PICKS

» *Boy* Nagisa Oshima's *Boy* (1969), a lesser-known film from the oeuvre of this New Wave master, uses the titular ten-year-old as a sympathetic embodiment of postwar frustrations. With a remarkable restraint of sentiment, Oshima explores the harsh realities of struggling to find one's place in the economy following the war. Boy is taught to follow in his stepmother's footsteps, feigning to be hit by passing cars so as to collect money from hapless drivers. This is how his father, a self-proclaimed invalid veteran, chooses to keep his family afloat — a choice that, in addition to its obvious hazards, provides considerable adventure. While on a frigid ferry ride to northernmost Japan, Boy comments that there is only outer space left to explore once they have seen all of Japan and that he wishes his country was bigger. This seems to illustrate both Japan's insularity and the fantasy world that Boy inhabits in order to cope with the cruelties of family life. In one particularly poignant scene, his address to an alien snowman reveals his desire to be independent and impenetrable, as well as his ultimate realization that he falls far short of this aspiration. "I don't even know how to die", he declares, an apt encapsulation of the desperation that Oshima captures so well in this film. (1:37) *Pacific Film Archive*. (Langson)

» *"Enigmas and Eternity: The Films of Alain Robbe-Grillet"* See "For a New Cinema." *Yerba Buena Center for the Arts*. **SFBG**

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LOU LUMENICK, NEW YORK POST



ROGER EBERT, CHICAGO SUN-TIMES



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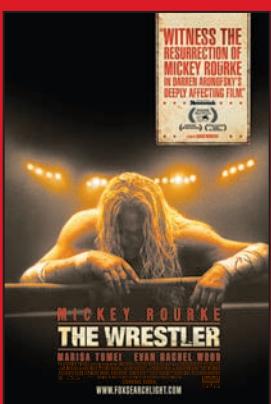
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Century Hayward - Hayward  
Century Cinedome 8 Fremont - Fremont  
Cinemark Blackhawk 7 - Danville  
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Brentwood 14 - Brentwood  
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Regal Hacienda Crossings Stadium 20 - Dublin  
Regal Jack London Stadium - Oakland  
UA Berkeley 7 - Berkeley

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Century Rowland Plaza - Novato  
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Brenden 16 - Vacaville  
Century 14 - Vallejo  
Century Cinedome 8 - Napa  
Edwards Stadium 16 - Fairfield  
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Century 12 Downtown - San Mateo  
Century At Tanforan - San Bruno  
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CineLux Tenant Station Stadium 8 - Morgan Hill  
Platinum 7 - Gilroy

Roman Polanski's *Knife in the Water* plays the Christopher B. Smith Rafael Film Center's "Essential Art House" series Fri/5-Sat/6.

Schedules are for Wed/3-Tues/9 except where noted. Director and year are given when available. Double features are marked with a \*. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6. "Other Cinema:" Works on William S. Burroughs by Lars Momin and Nik Sheehan, Sat, 8:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. **Milk** (Van Sant, 2008), visit website for showtimes. Through Dec 23.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25.

**Slumdog Millionaire** (Boyle, 2008), call for dates and times. "A Century Ago: The Films of 1908," short film program hosted by Randy Haberkamp, director of educational programs for the Academy of Motion Picture Arts and Sciences, Thurs, 7 (this program, \$12). "Essential Art House:" **Rashomon** (Kurosawa, 1950), Fri, 4:30 and Sat, 7; **Knife in the Water** (Polanski, 1962), Fri and Mon, 7; **Wild Strawberries** (Bergman, 1957), Sat, 4:30 and Tues, 7; **Beauty and the Beast** (Cocteau, 1946), Sun, 4:30, 7.

**CLAY** 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8-10.50. "Late Night Picture Show:" **Labyrinth** (Henson, 1986), Fri-Sat, midnight.

**MEZZANINE** 444 Jessie, SF; www.sffs.org. \$15. "SF 360 Film + Club:" "Mike Realm with Peanut Butter Wolf," Fri, 9.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Cinema Japan: A Wreath for Madame Kawakita;" **The Ceremony** (Oshima, 1971), Wed, 7; **Boy** (Oshima, 1969), Fri, 9; **Black Rain** (Imamura, 1989), Sun, 2; **Onibaba** (Shindo, 1964), Sun, 4:30. "Discovering Teuvo Tulio;" **The Cross of Love** (1946), Thurs, 6:30. "The Films of Robert Aldrich;" **The Big Knife** (1955), Thurs, 8:30; **Attack!** (1956), Sat, 6; **Kiss Me Deadly** (1955), Sat, 8:45. "Moments of Truth: Italian Cinema Classics;" **The Battle of Algiers** (Pontecorvo, 1966), Fri, 6:30. "Alternative Visions: A Tribute to Bruce Conner (1933-2008)," Tues, 7:30.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-9. **Battle in Seattle** (Townsend, 2007), Wed, 2, 7:15, 9:25. **Patti Smith: Dream of Life** (Sebring, 2008), Thurs-Sun, 7, 9:20 (also Sat-Sun, 2, 4:20). **The Exiles** (MacKenzie, 1961), Sun-Mon, 7:15, 9 (also Sun, 2, 4). **Choke** (Gregg, 2008), Dec 9-10, 7:15, 9:15 (also Dec 10, 2).

**ROXIE THEATER** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **I Can't Think Straight** (Sarif, 2007), Wed-Thurs, 7, 8:45. Call for Fri-Tues shows and times.

**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; www.sfp.org. Free. "Heavenly Creatures;" **City of Angels** (1998), Thurs, noon.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Enigmas and Eternity: The Films of Alain Robbe-Grillet;" **Trans-Euro Express** (Robbe-Grillet, 1966), Thurs, 7:30; **Last Year at Marienbad** (Resnais, 1961), Sun, 2. San Francisco Performances presents: **Elliott Carter: A Labyrinth of Time**, Sat, 10am. Part of the Elliott Carter Centenary Festival honoring the American composer; for additional events and tickets (film screening and discussion, \$20), visit www.performances.org. San Francisco Cinematheque presents: "Technology, Nature, and Other Matters," curated by Charles Boone, Sun, 7:30. **SFBG**

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

#### SAN FRANCISCO

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893, 777-FILM, #097.

**Marina Theatre** 2149 Chestnut. [www.lntsfc.com/marina\\_theatre](http://www.lntsfc.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.

**Metro Union**/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

**Presidio** 2340 Chestnut. 776-2388.

**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

#### OAKLAND

**Grand Lake** 3200 Grand, Oakland. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakland. (510) 433-1320.

**Parkway** 1834 Park, Oakland. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakland. (510) 464-5980, 777-FILM, #020.

#### BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

#### movie venue



**Sasha Fierce — uh, Beyoncé Knowles — channels Etta James in *Cadillac Records*, out Fri/5. | PHOTO BY ERIC LIEBOWITZ**

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**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-031575-00 The following  
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94107. Eve Mak Ngov, 1631 20th St.,  
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4330. Grace Santana, 1475 Dolores St.,  
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Publication date(s): November 26, December  
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**FICTITIOUS BUSINESS NAME STATEMENT**  
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**STATEMENT OF ABANDONMENT of use  
of FICTITIOUS BUSINESS NAME FILE**  
NO. 299378. The following person is not  
longer doing business as **WEST COUNTY**  
**GARDENER**, 2699 18th St., San Francisco,  
CA 94110. Powers & Schor, Inc., California,  
2699 18th St., San Francisco, CA 94110.  
This business conducted by a corporation.  
Registrant commenced business under  
the above-listed fictitious business  
name on the date 12/28/06. Signed  
Beverly K. Schor. This statement was filed  
with the County Clerk of the City and  
County of San Francisco, CA by Mariedyne L.  
Argente on November 5, 2008. **Publication  
date(s): November 12, 19, 26, December  
3, 2008 L#430704.**

**SUMMONS (Citacion Judicial) CASE NUM:  
(numero Del Caso): CGC07-464343,**  
NOTICE TO DEFENDANTS(Aviso Al Deman-  
dado): **THOMAS HARDMAN, Doe 1 through**  
**DOE 20, inclusive**. YOU ARE BEING SUED  
BY PLAINTIFF(Lo Esta Demandando El  
Demandante): **KIRRY LOUIE** You have 30  
calendar days after this summons and legal  
papers are served on you to file a written re-  
sponse at this court and have a copy served on  
the Plaintiff. A letter or phone call will not  
protect you. Your written response must be  
in proper legal form if you want the court to  
hear your case. There may be a court form  
that you can use for your response. You can  
find court forms and more information at the  
California Courts Online Self-Help Center  
(www.courtinfo.ca.gov/selfhelp), your county  
law library, or the courthouse nearest you. If  
you cannot pay the filing fee, ask the court for  
a fee waiver form. If you do not file on time,  
you may lose the case by default, and your wages,  
money and property may be taken without further warning from the court.  
There are other legal requirements. You may  
want to call an attorney right away. If you do  
not know an attorney, you may want to call an  
attorney referral service. If you cannot afford  
an attorney, you may be eligible for free legal  
services from a nonprofit legal services program.  
You can locate these groups at the California Legal  
Services Web site (www.lawhelpcalifornia.org),  
The California Courts Online Self-Help  
Center (www.courtinfo.ca.gov/selfhelp/), or  
by contacting your local court or county bar  
association.

Tiene 30 DIAS DE CALENDARIO despues  
de que le entreguen esta citacion y papeles  
legales para presentar una respuesta que se  
escriba en esta corte y hacer que se entregue  
una copia al demandante. Una carta o una  
llamada telefonica no lo protegen. Su res-  
puesta por escrito tiene que estar en formato  
legal correcto si desea que procesen su  
caso en la corte. Es posible que haya un  
formulario que usted pueda usar para su  
respuesta. Puede encontrar estos formularios  
de la corte y mas informacion en el  
Centro de Ayuda de las Cortes de California  
(www.courtinfo.ca.gov/selfhelp/), en la  
biblioteca de leyes de su condado o  
en la corte que le queda mas cerca. Si  
no puede pagar la cuota de presentacion,  
pida al secretario de la corte que le de un  
formulario de exencion de pago de cuotas.  
Si no presenta su respuesta a tiempo, puede  
perder el caso por incumplimiento y la corte  
le podra quitar su sueldo, dinero y bienes sin  
mas advertencia.  
Hay otros requisitos legales. Es recomendable  
que llame a un abogado inmediatamente.  
Si no conoce a un abogado, puede  
llamar a un servicio de remision a abogados.  
Si no puede pagar a un abogado, es posible  
que cumpla con los requisitos para obtener  
servicios legales gratuitos de un programa  
de servicios legales sin fines de lucro.  
Puede encontrar estos grupos sin fines  
de lucro en el sitio web de California Legal  
Services, (www.lawhelpcalifornia.org), en el  
Centro de Ayuda de las Cortes de California,  
(www.courtinfo.ca.gov/selfhelp/), o  
poniéndose en contacto con la corte o el  
colegio de abogados locales.  
The name y address of this court is: (El  
nombre y dirección de la corte es):  
**Superior Court, San Francisco, 400 McAllister St., San Francisco, CA 94102**  
The name, address, and telephone number  
of plaintiff's attorney, or plaintiff without  
an attorney, is: (El nombre, la dirección  
y el numero de teléfono del abogado del  
demandante, o del demandante que no  
tiene abogado, es):

**Plaintiffs Attorney: PAUL R PERDUE (SBN-067105); 369 Pine St. Suite 610, San Francisco, CA 94104; tel:415-291-0474**  
Date: (Fecha): June 15, 2007. Gordon Park  
Clerk, by (Secretario): Cristina E. Bautista,  
Deputy (Adjunto)For proof of service of this  
summons, use Proof of Service of Summons,  
(POS-010). (Para prueba de entrega de  
esta citacion use el formulario Proof of  
Service of Summons, (POS-10)).  
**NOTICE TO THE PERSON SERVED: You  
are served as an individual defendant.  
November 19, 26, December 3, 10, 2008. L#430107.**

**Public Notice: Notice is given that Golden  
Gate Regional Center (GGRC), 875  
Stevenson St., SF, CA 94103, intends to  
contract with a for profit entity to provide  
Faimly Home Agency (FHA) services to  
consumers of this center. A FHA will  
recruit, train, and provide ongoing support  
to certified homes who provide services  
to adults with developmental disabilities  
under appropriate regulations. Services  
provided by the certified homes will include  
care and supervision and training to  
increase independence. Public meeting is  
held at GGRC on Dec. 15, 10-11 am.  
The contract at GGRC is Barry Benda,  
Community Resource Developer # (415)  
832-5683. Inquiries are open until Decem-  
ber 15, 2008. L#430103.**

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04 Bobcat S250 Hi-Flow Skid Steer  
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**THEA**



sensual massage

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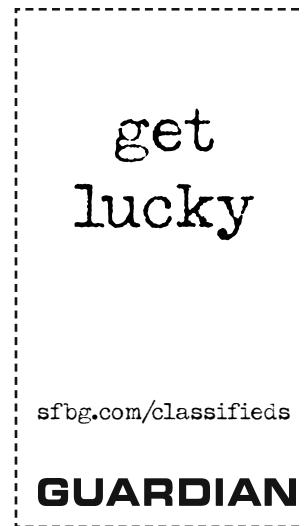
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› man to man

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DEC. 3-9

### ARIES

#### March 21-April 19

How can you trust that you have enough to share? Even when you feel fabulous, it's hard to lend things that you have scarcity issues about. Be it love, money, or your smarts, you tend to find it difficult to let go when you don't have confidence. Be solid enough in yourself to know where you're at and enjoy your goods with others!

### TAURUS

#### April 20-May 20

Get decisive. It would be so simple if it were easy! Now is the time for you to get clear and flush out uncertainty. Gather your resources and open up your heart. Think of the next few weeks as a good time to tie up loose ends with others by saying what needs to be said and making the decisions that need to be made.

### GEMINI

#### May 21-June 21

It's time to free your mind from the shackles of convenient assumptions and self-fulfilling prophesies, Gem. Not to be dramatic or anything, but right now your negative attitudes about your own damn self are keeping you from seeing what your life is trying to offer you. Change your brain!

### CANCER

#### June 22-July 22

Trust your impulses. You're in an excellent place to create new dreams. Even more exciting right now is your ability to see your next steps and implement them with care. None of this will happen by astro-magic, though. Only with effort and intentionality can you close out 2008 with something new and improved.

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an individual astrology or intuitive reading at [psychicdream@sfbg.com](mailto:psychicdream@sfbg.com).

### LEO

#### July 23-Aug. 22

You are finally ready to deal with where you are and are not responsible for the shit and the shiny in your relationships. Look back over the past few years, Leo. You're in the right place to see things dispassionately enough to get real clarity. Take a big picture view as you make peace with the details.

### VIRGO

#### Aug. 23-Sept. 22

It's easy to feel like there are only two solutions in a given situation. But that is rarely true. Frustration can seduce you into focusing on what can't work, instead of what might do the trick. Chin up, Virgo. Challenge yourself to see as many possibilities as you can this week, allowing room for best-case scenarios.

### LIBRA

#### Sept. 23-Oct. 22

You're caught between wanting to rush backward in time to a place called "The Way We Were," and the desire to thrust yourself into the future to the other side of the changes that are brewing. Slow down on the inside so you can move steadily forward ... unless, of course, you have a time machine.

### SCORPIO

#### Oct. 23-Nov. 21

It's all about decisive and patient endeavors right now. You may be tempted to stew over your life's problematic entanglements, but change is in the air! Instead of plotting revenge or obsessing on your heartaches, get real and get motivated. Stable development will deepen your emotional maturity.

### SAGITTARIUS

#### Nov. 22-Dec. 21

Matter follows vision, so if you can envision a life rich with love and closeness, you are one step closer to it, Sag. This week is great for imagining the future of your personal life. We tend to want things without being able to picture them — silly us! — but the clearer your picture, the closer your version of perfection.

### CAPRICORN

#### Dec. 22-Jan. 19

You are not known as a master of go-with-the-flow, Capricorn. You prefer having a plan to follow. Too bad for you: right now you need to work with compromise in all its lovely forms. Remember that you are not defined by your circumstances, but rather by how you rise to their occasion. So rise up, buddy.

### AQUARIUS

#### Jan. 20-Feb. 18

You are riding down the streets of the bad neighborhoods of your own mind, Aquarius, and you'd better be careful. Instead of freaking out, try some optimism, or at the very least think of a way out of your situation. A new perspective can change your moods and even your outcomes this week.

### PISCES

#### Feb. 19-March 20

Vulnerability is so uncomfortable for you, it can make you act impulsively or defensively — or both. Confide in your closest people the deeper sides of what you're going through, Pisces. You are dealing with long-haul issues and need all the support you can get. The more secure you feel, the more solid your journey will be. **SFBG**



## Inside intimacy

By Andrea Nemerson

> andrea@altsexcolumn.com

### Dear Andrea:

My wife and I are both about 41 and have been married 10 years. Our marriage has been quite satisfying except in one big area (I'm sure you'll never guess which one). Intercourse has become quite impossible over the years, owing (I suspect) to the multiple abdominal surgeries that my wife has had during that time. The problem is that I can initially achieve nearly full penetration, but as the action continues and my wife gets more turned on, a strange foreshortening seems to occur in her vaginal canal so that eventually I am only able to get myself half as far in as I had when we started. It is somewhat painful (for me, not for her). It's as if there is something actually obstructing me. She has seen a gynecologist, who said everything looked "normal." I am also "normal" (about seven inches long), and up to this time have not had any problems with ED.

Do you have any idea what might be the problem, and could you suggest anything that may help? We are quite depressed about our inability to achieve complete intimacy.

*Love,  
Kicked Out*

### Dear Out:

I understand completely, despite my immediate, admittedly pedantic urge to pick at your use of the '50s-style euphemism "intimacy." Your problem is obviously of an intimate nature, but you and your wife sound plenty intimate with each other in the sense of sharing one's deepest and most private self. You *are* intimate. What you aren't is *inside*, which is another and really less complicated thing.

But don't mind me.

One often sees sex educators waving off problems like micropenis, dyspareunia (painful intercourse), or one partner's STD with an airy, "You can always do something else!" Indeed you can. But if you want to have intercourse and cannot (and especially if you used to be able to, but for some weird reason beyond either partner's control, now cannot), I'd expect some amount of frustration, bad feeling, and even depression to follow.

So, what is going on? I'm not a doctor and the person who declared your wife "normal" is a doctor, but that person is also, in all likelihood, wrong. Women have long been accused of imagining menstrual cramps, endometriosis pain, fibromyalgia, and even lupus — and so far none has been found that can be blamed on our bad personalities. Your wife is not imagining that her vagina is being occluded by something at the crucial moment, and anyway it can hardly be all in her head when you are feeling it — and rather

uncomfortably — in your dick. Something is going wrong in there.

I don't know what procedures your wife has undergone or what conditions caused her to undergo them, but any abdominal procedure, most certainly including hysterectomy and childbirth — vaginal or caesarian — not to mention pregnancy itself, can cause nerve or muscle damage, scar tissue, and unhelpful structural changes. Something, perhaps a muscle or suspensory ligament, has been weakened. Something is pushing on something or falling into something — I'd assume uterine prolapse, but again, I'm not a doctor — and needs to be coaxed back into place. No matter which structure has wandered off (uterine prolapse does make me think a bit of "hysteria," the "wandering womb" of yore), something needs to be done, whether it's more surgery (one hopes not), physical therapy (exercises or dilators), or the acquisition of an odd little item called a "pessary," which is worn in the vagina and not be confused with a "peccary," which is a wild pig.

These problems can be tricky and even intractable, so I don't want to promise you that it can be fixed up in a jiffy, but any progress would be better than where you are now. And I hope you two have good insurance, the kind that allows you to see a specialist when you think you need one, not just when your primary care physician thinks you need one, because this problem is going to require one. "Nope, looks normal," in this case, is not a diagnosis. It's a dismissal.

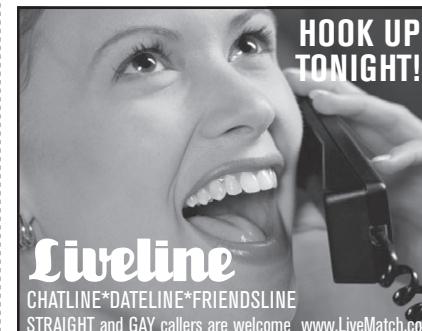
This is all putting me much in mind of vulvodynia and vestibulitis, the long-dismissed, "all in your head" pelvic pain conditions which, due to the efforts of the National Vulvodynia Association and some recent breakthroughs in diagnosis and treatment, have received a lot of press lately. I'd never given persistent pelvic pain enough thought myself until I started teaching classes in keeping a relationship (the "intimacy" part) and sex life going after having kids. After the third class in which one woman raised a hand at the end and asked, reasonably, "But what if it still hurts?", I realized we are dealing with something of a silent epidemic here, the "silent" element of which can still induce feminist rages in a "mostly too lazy/busy for feminist rages these days" me. We must be honest — if men's balls fell out on a regular basis, or if becoming a father often caused lifelong painful intercourse, you'd better believe we would hear quite a lot about it.

*Love,  
Andrea*

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## › events

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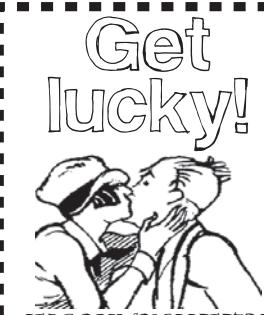
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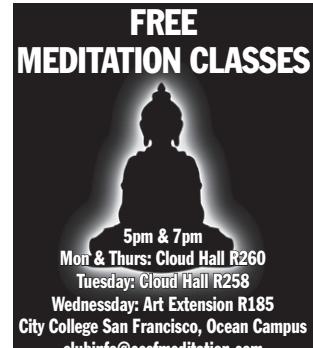


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# connections

› women seeking men

## ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. **2651494**

## ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. **293630**

## 1949 CLASSIC

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **660214**

## FRIENDS FIRST

SWF 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **943818**

## DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **851838**

## TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the strong my desire to satisfy my man is! **300031**

## GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **297207**

## HI!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. **298476**

## SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **298795**

## SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **434857**

## SEXY BLONDE

Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! **299436**

## PERSONABLE AND HONEST

Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. **299220**

## SEEKING LTR

Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. **297204**

## WELL-ROUNDED WOMAN

Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. **297206**

## WORTH THE CALL

Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. **297209**

## A LOT TO OFFER

Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. **289505**

## LET'S MEET SOON!

Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. **293599**

## MARRIAGE-MINDED

39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. **263705**

## READY FOR LTR

Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. **299943**

## GOOD VALUES

Captivating, friendly SF, 60s, likes museums, the beach, coffee shops. Looking for relationship with similar male, 60s. **299946**

› men seeking women

## LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. **299220**

## NICE GUY

WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. **299230**

## LOOKING FOR A BORED HOUSEWIFE

Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. **299009**

## PROUD MILITARY MAN

Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. **299643**

## COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. **462878**

## SUBMISSIVE MAN...

47, Italian, looking for a dominant woman to spend some time together. Friendship and fun, maybe more. **300524**

## SEEKING BBW

SHM, 43, looking for wild, open BBW, 25-55, for no-strings attached fun, including movies, camping, walks on the beach. **300544**

## SEEKING A REAL WOMAN

SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. **300078**

## BIG 350LBS+ WOMAN...

would help me fulfill my dreams. Handsome, slim male, black/blue, extremely well-endowed, tremendous endurance, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! **300164**

## GIVE IT A TRY!

WM, 59, not into the bar scene, seeks SF, 45-60, for dating, laughter, enjoy one another's company. Let's have coffee and see where it leads! **300340**

## CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. **298098**

## READY FOR LTR

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. **754037**

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## COME PLAY

Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. **280142**

## SEEKING FRIEND

Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **202389**

## DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **882926**

## SEEKS OLDER WOMAN

SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. **298267**

› men seeking men

## ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **778621**

## FREE MASSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **860940**

## CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **862331**

## NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **863423**

## STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **753246**

## HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **753249**

## FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **299526**

## GREAT HEAD FOR MAR-RIED...

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. **754037**

## three's company

## PLEASURE FOR BOTH

WM, 6'5", 210lbs, slender, N/S, D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. **290906**

## SEEKING PARTY GIRL

Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? **294854**

## BIM SEEKS COUPLE

I'll please you folks, but you don't have to please me! Interested in incorporating a BIM into your kinky times? Give me a call! **300456**

## LOAN ME YOUR WIFE!

Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. **248085**



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seeks strong BM, who likes to be in charge, to have a nice time with. She's very submissive, husband joins in if you like or just watches. We are looking for ages 35-50. **282337**

› tv/ts

TRANSEXUAL SLAVES  
Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! **300076**

friends/activities

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN

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for study on methamphetamine

Must be 18-50, healthy, and experienced with meth. Compensation offered. This is not a treatment study.

California Pacific Medical Center Addiction Pharmacology Research Laboratory

For more information call (415) 641-3370

Walking distance from 24th Street BART



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## DO YOU PARTY? PAID STUDY FOR GAY AND BI MEN!

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FOR MORE INFORMATION,  
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## CONCESSION OPPORTUNITY AT SAN FRANCISCO INTERNATIONAL AIRPORT

SAN FRANCISCO -- San Francisco International Airport will undergo the competitive selection process for the Terminal 3, Boarding Area F Specialty Kiosk Lease A and Lease B through a Request for Proposal (RFP). Each lease comprises one specialty retail kiosk, measuring approximately 150 square feet, in Terminal 3, Boarding Area F at San Francisco International Airport. The Airport has not specified a concept for these spaces and welcomes all proposals that meet the minimum qualifications.

For further information regarding this concession opportunity, please visit us on-line at <http://www.sfgov.org/ocabidpublication/ReviewBids.aspx>. Interested parties need to submit a completed Response Form in order to receive future information about this opportunity.

For a print copy of the RFP by sending your name and mailing address to [SFOConcessions@flysfo.com](mailto:SFOConcessions@flysfo.com) or to fax number (650) 821-4519. There may be costs associated with obtaining a print copy.

For more information, please call Eddie L. Dobbins, Jr., Principal Property Manager, Revenue Development and Management, at (650) 821-4500. CNSB#1473703

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Is Meth a problem? Join a research study. Get help.

CPMC's Addiction Pharmacology Research Laboratory is conducting research on the usefulness of a medication to help people stop using methamphetamine.

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CPMC's Addiction Pharmacology Research Laboratory is conducting research on an investigational medication to help people stop using cocaine.

Eligible participants receive free counseling and payment

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